

June 5, 2011
Internet,
Phone and
Mail Bid Auction

**TWENTIETH
CENTURY
RUSSIAN
AND
SOVIET
POSTERS**

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Mercer and Middlesex Auctions, LLC

Few Words About This Sale

This sale had started small, but just kept growing. Two large consignments had arrived very late, and we are still working on getting studio quality photographs for uploading. Please bear with us, we will be upgrading to better quality images as they become available.

As much as we hated the pressure of last minute changes caused by the late arrivals, we are very happy with the caliber of material offered in this sale. Aside from posters by “big name” artists (Klutsis, Rodchenko, Moor, Deni), and from an exciting group of Cheremnykh-Mayakovsky Volga Famine Relief posters, you will find many “little gems”, among them the exotic posters of Azerbaijan ROSTA, the *rayeshnik*-style 1904 posters of the Russo-Japanese War (these are, in essence, first mass-produced Russian political posters; their influence on the Futurists of *Segodnyashnii Lubok*, and, indirectly, on ROSTA art of the Civil War, and even on early WWII posters production should not be underestimated), a political photo montage poster by the great Soviet film posterist Mikhail Dlugach, and many outstanding posters by fairly obscure artists (Lamadze, N. Yaguzhinsky, Sokolik – to name a few).

We are particularly excited by being given an opportunity to auction the remarkable USSR 8 by Kirill Zdanevich – his is the major name in the history of the Russian avant-garde, and his posters are virtually impossible to find (we had tentatively dated this work to 1931, but are now starting to lean toward the 1925 dating). Another one of a kind offering is N. Muratov’s artwork for the first Boyevoi Karandash poster executed in the satirical caricature manner (no. 4 in 1940 series).

As always, we had included as many popular WWII period posters as we could get our hands on since the last sale. Last, but not least, this auction also includes a small group of Spanish Civil War posters and a pair of posters produced by the WWII French Voluntary Legion that fought on the German side (although one would be hard pressed to tell this looking at poster designs).

Please take a look, and thank you again for your patronage.

Yakov Lurye,
auctioneer,
Mercer and Middlesex Auctions



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JUNE 5, 2011 AT 1 P.M.

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(1) In some cases, the auctioneer was unable identify with sufficient degree of certainty the name of an author, or an artist of the item being offered. In this case, the name of an artist will appear in square brackets: [].

(2) English translations of Russian names of books, posters and other items offered for the auction usually follow the Russian transliteration. Such transliterations are enclosed in square brackets, e.g. *Posolon [Sunward]*.

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The start of the Russo-Japanese conflict in February 1904 brought with it the first wave of mass-produced Russian political posters. Very few, if any, established artists got involved in war poster production at the time; but the historic value of these colorful posters is not lost on political poster collectors. It would by no means be a stretch to trace the Soviet Civil War and Great Patriotic War posters lineage to these early works of anonymous artists employed by St. Petersburg and Moscow trade workshops.

Those interested in Russian avant-garde art may find the folksy *rayeshnik* style Russo-Japanese War posters especially attractive – ten years later, the rayek tradition was picked up and reprocessed by the young Futurists of *Segodnyashnii Lubok*, and later resurfaced in ROSTA Windows productions, and even in some satirical posters of WWII.

Posters offered in this section are in surprisingly nice condition, especially considering the age. The posters are backed on canvas, with canvas overlapping on the view side, but clear of design. The colors are uniformly vivid and clear.



Lot 1

ANONYMOUS ARTIST. NAPOLEON'S VISIT, 1904

Napoleon v gostyakh u yaponsev [Napoleon Visits the Japanese]. Printed by Soloviev, Moscow; approved by censor in April 1904. 43 x 58 cm, lithographed, prepared for framing – backed on canvas, with canvas overlapping to the view side, but well clear of design.

The ghost of Napoleon visits the Japanese military council, and warns his hosts of the imminent demise of their venture.

\$800–\$1,200

**Lot 2****ANONYMOUS ARTIST. RAYESHNIK, 1904**

Rayeshnik [Raree-Show], Russo-Japanese War period poster by anonymous artist, lithographed in colors, with imprint of Ivanov & Co. Lithography Works, St. Petersburg, and censor permission dated April 1904. 70 x 53 cm. Prepared for framing – backed on canvas, with canvas overlapping to the view side, but clear of design.

The deliberately folksy poster is organized as a sequence of scenes, each accompanied by a rhymed commentary, in a manner of the rhymed stories told by *rayeshniki* that traveled around the country with their peep hole show boxes (*rayeks*). The influence of *rayeshnik* tradition on Russian Futurists of the *Segodnyashnii Lubok* is well documented.

\$1,000–\$1,500

Lot 3**ANONYMOUS ARTIST.
FRIENDLY ADVICE, 1904**

Dobryi sovet poka ne pozdno [A Friendly Advice Before It's Too Late], printed by Strel'tsov & Sons, Moscow, lithographed in color; approved by censor in April 1904. 44 x 60 cm. Prepared for framing – backed on canvas, with canvas overlapping to the view side, but clear of the image.

Reaction to two failed Japanese attempts to permanently close the entrance to the Port Arthur harbor (February–March 1904).

\$1,000–\$1,500



Lot 4**ANONYMOUS ARTIST. JAPANESE "VICTORY", 1904**

Yaponskaya Pobeda [Japanese Victory], poster no. 7 in the "Russo-Japanese War, 1904" series produced by in St. Petersburg and printed by Nessler Lithography Works for Torgovo-Pretstavitel'naya Kontora (a private establishment with an address in St. Petersburg's shopping district); approved by censor in April 1904. 40 x 57 cm, lithographed in color. Prepared for framing – backed on canvas, with canvas overlapping to the view side clear of image. Lengthy *rayeshnik*-style verse at the bottom.

The unintentionally prophetic title was, undoubtedly, meant as a joke; the poster design reflects the prevailing opinion among the Russian public that Japanese would be literally "blown away".

\$1,000–\$1,500

**Lot 5****ANONYMOUS ARTIST. VASYA FLOTSKIY, 1904**

Vasya Flotskiy [Vasily of the Fleet], poster no. 8 in the "Russo-Japanese War, 1904" series. Printed by Nessler Lithography Works (St. Petersburg) for Torgovo-Pretstavitel'naya Kontora; approved by censor in April 1904.

40 x 57 cm, lithographed in vivid colors. Prepared for framing – backed on canvas, with canvas overlapping to the view side, but clear of design.

A giant Russian sailor uses artillery shells fired by Lilliputian Japanese ships (supplied by John Bull and Uncle Sam) to light his pipe; lengthy *rayeshnik*-style rhymed poem at the bottom of the design. The grotesque size disparity technique employed by the anonymous artist eventually found its way into *Segodnyashnii Lubok* posters (consider, for example, Malevich's *U soyuznikov frantsuzov*), and later into numerous ROSTA Windows posters.

\$1,000–\$1,500



**Lot 6****ANONYMOUS ARTIST. RED ARMY'S 1ST ANNIVERSARY, 1919**

Krasnaya Armiya – zashita proletarskoy revolyutsii [The Red Army Is the Defender of the Proletarian Revolution], published by the Union of Communes of the Northern Region, Petrograd, 1919, 97 x 68 cm.

Poster produced to mark the Red Army's first anniversary. Signed "P. G."; additional research may help to identify the artist's name.

\$8,00–\$1,000

Lot 7**DENI, V. THE LIBERATORS, 1919**

Victor Deni (Victor Denisov, 1893–1946, Meritorious Art Worker of the Russian Federation). *Osvoboditely [The Liberators]*, Lit.-izd otdel politupravleniya RVSR (publishing arm of the Political Section of the Revolutionary Military Council of the Republic), Moscow, 1919, 70 x 106 cm.

Denikin campaign poster. Attribution is based on Sviridova's monograph *Victor Nikolayevich Deni*, *Izobrazitel'noye Iskusstvo*, Moscow, 1978; see p. 49.
\$1,000–\$1,200



**Lot 8****FRIEDMAN, V. THE ENEMY WANTS TO CAPTURE MOSCOW, 1919**

FRIEDMAN, V.I. *Vrag khochet zakhvatit' Moskvu . . . Vrag dolzhen byt unichtozhen [The Enemy Wants To Capture Moscow . . . The Enemy Must Be Destroyed . . .]*, poster produced for the Political Directorate of the Revolutionary Military Council, Moscow, 1919, 106 x 71 cm.

V.I. Friedman was an important Soviet posterist of the Revolutionary period. Reproduced in Polonsky's classic 1928 monograph "Russian Revolutionary Poster" (the book was offered as lot 180 in our Fall 2010 auction).

\$2,500–\$3,500

Lot 9**POMANSKY, N. ONLY THE RED ARMY, 1919**

POMANSKY, Nikolai (1887–1935). *Khleb nam mozhet dat' tol'ko Krasnaya Armiya [Only The Red Army Can Provide Us With Bread]*, published by the Political Directorate of the Revolutionary Military Council, Moscow, 1919, 53 x 71 cm.

Bread shortages in Petrograd and Moscow are blamed on the Denikin advances in Ukraine; only Red Army victory can remedy the situation.

Painter Nikolai Pomansky studied art in Moscow and Paris. A veteran of WWI (he had spent four years on the front lines as a simple soldier), he accepted the Revolution, and started producing political posters. After the end of Civil War, he had returned to painting; he also illustrated books, and continued to work as a posterist. A large posthumous exhibition of his paintings was held in Moscow in 1936.

\$700–\$900



**Lot 10**

**MALIUTIN, I., AND MAYAKOVSKY, V.
LEAGUE OF NATIONS,
1920 ROSTA POSTER**

MALIUTIN, Ivan (1891–1932, text by MAYAKOVSKY, Vladimir (1892–1930). *Liga Natsiy* [League of Nations], ROSTA, Moscow, 1920, 53 x 70 cm.

Member of the pre-revolutionary *Bubnovy Valet* [Jack of Diamonds] avant-garde group, stage designer, and caricaturist, Ivan Maliutin was one of the first artists that came to work for ROSTA. This is a prime example of Maliutin-Mayakovsky collaboration, dating to mid-1920.

\$4,000–\$6,000

Lot 11

**REGIONAL ROSTA POSTER –
UFA. IT IS YOUR CHOICE, c. 1920**

Vybiray sam znayesh kak . . . [It Is Your Choice], regional ROSTA Windows poster produced by the ROSTA bureau in Ufa. Anonymous artist, 82 x 47 cm, c. 1920.

A poster of the propaganda campaign in support of *prodrazverstka*, the Civil-War-period food procurements quota system introduced by the Bolshevik government to combat the widespread food shortages. Poor peasants are faced with a choice – they can either beg the *kulak* for bread, or they can take it from him by force.

\$600–\$800



Lot 12**DENI, V. WRANGEL, KULAK, BURZHUY, 1920**

DENI, Victor (1893–1946). *Vrangel, kulak, burzhuy* [Wrangel, Kulak, Bourgeois], GlZ, Moscow, 1920, 69 x 53 cm.

Classic early Deni. The “unholy trinity” is united under the colors of the old regime. Rather than concentrating just on the military threat (Wrangel), the artist uses archetypal imagery to impress on the (likely illiterate) viewer the idea of a broader plot against the workers' and peasants' Republic.

\$1,000–\$1,200

**Lot 13****DENI, V. THE LAST DOG OF THE ENTENTE, 1920**

DENI, Victor (1893–1946). *Yasnovel'mozhnaya Pol'sha - poslednyaya sobaka Antanty* [Illustrious Poland, The Last Dog of the Entente]. Lit.-izdat. Otdel RVSR (Publishing arm of the Revolutionary Military Council of the Republic) poster no. 86, Moscow, 1920, 70 x 53 cm.

One of the posters that laid the foundation for Deni's lasting reputation. The expression “dogs of the Entente” was coined by Leon Trotsky in one of his Civil-War-period speeches; it appears in his book, *Terrorism and Communism* (started in 1918, published in early 1920). It is also worth noting that an earlier Revvoyensovet poster, *Three Dogs of the Entente* (no. 49 in the series), employs similar imagery, with dogs labeled, respectively, Denikin, Yudenich, and Kolchak, after the White Army's military leaders.

\$1,000–\$1,200

**Lot 14****RADAKOV, A. KNOWLEDGE WILL SET YOU FREE, 1920**

Alexei Radakov (1872–1942). *Znaniye razorvet tsepi rabstva* [Knowledge Will Break The Chains of Slavery], GIZ, Petrograd, 1920, 90 x 60 cm.

Alexei Radakov's name became familiar to Russian reading public long before the Revolution – he was a regular contributor to the popular *Satiricon* and *New Satiricon* magazines. Much of Radakov's poster art of the Soviet period is purely political in nature – during the Civil War, he produced posters for ROSTA Windows, and later was a regular contributor to a variety of Soviet satirical magazines. The poster shown illustrates a different facet of the Radakov's poster legacy – the artist was a tireless propagandist of self-improvement through reading and education. His best-known poster, *Negramotniy – tot zhe slepoy* [An Illiterate Man Is a Blind Man, dates to the same period as the poster being offered.

\$1,200–\$1,800

Lot 15**RADAKOV, A. A FAITHFUL FRIEND, 1920**

RADAKOV, Alexei (1872–1942). *Vernyi drug* [A Faithful Friend], GIZ, Petrograd, 1920, 71 x 49 cm. Reading opens new worlds, and new opportunities to a youth dissatisfied with his dull life.

Somewhat incongruently, the GIZ-added ad at the bottom of this touching poster informs the reader that GIZ offers books on "horticulture, animal and pig breeding, and other agricultural topics".

\$800–\$1,200



Lot 16**ANONYMOUS ARTIST. BECOME A RED COMMANDER, 1921**

Anonymous Artist. *Idi na Komandnye Kursy [Sign Up For the Red Commanders School]*, GIZ, Petrograd, 1921, 61 x 84 cm.

Part of a campaign to build up a loyal officers cadre for the young Red Army that was still involved in the remote parts of the country. This countrywide, long-running campaign did not stop with the end of active fighting, and had spawned a large number of posters; this is one of better designs.

\$700–\$900

**Lot 17****MELNIKOV, D. ARMY PROPERTY WEEK, 1921**

Dmitry Melnikov (1899–1966). *Nedelya Dostoyaniya Krasnoy Armii [Red Army's "Take Care of Army's Property" Week]*, 1921. Gosizdat, 95 x 67 cm.

In 1921, the third week in December was declared the "Take Care of Army Property" week. With an impoverished country struggling to supply the Army, soldiers were admonished to take the best possible care of their weaponry, uniforms, and horses.

The poster is signed D.M., which immediately brings to mind the name of Dmitry Moor, but Dmitry Melnikov was an important posterist in his own right. Through 1918–1921, he had produced many posters for Revvoyensovet, as well as for GIZ. An active polemist, Melnikov was also active in the art discussions of the period, publishing articles and writing letters to editors.

\$800–\$1,200

This section is highlighted by a strong group of Volga Famine posters (Cheremnykh-Mayakovsky, Moor, Simakov), and by the rare offering of “exotic” Baku ROSTA posters. Also worth mentioning is Deni’s powerful *III International*.



Lot 18

ANONYMOUS ARTIST. PRODIALOG IS THE FLYWHEEL . . ., 1921

Prodnalovskiy nalog – eto makhovoye koleso gosudarstvennogo mekhanizma [Prodna-log Is the Flywheel of the Mechanism of State], GIZ, Petrograd, 1921, 73 x 100 cm.

The first signs of a return to peaceful life: in March 1921, the draconian *prodrazvyorka* system was replaced with the much milder *prodna-log* food tax. The introduction of *prodna-log* was intended to give a jolt to the country’s economy, and marked the beginning of the New Economic Policy era. An often-reproduced poster.

\$700–\$90

Lot 19**VERY EARLY PICTORIAL STATISTIC POSTER**

Chego Rossiya zhdyot ot Donbassa v 21 Godu
[This Is What Russia Expects from Donbass in 1921], poster published by Central Committee of the Miners Union, Moscow, 1921, 52 x 70 cm.

For the record, this is the earliest Soviet pictorial statistics posters we have ever offered. At the time, the Donbass region supplied most of Soviet Russia's coal.

\$500–\$700

**Lot 20****(ROSTA – BAKU), KARL LIEBKNECHT, [1921]**

Anonymous Artist. Karl Liebknecht, poster produced in Bakkavrosta (Baku bureau of the Caucasus Regional Section of the ROSTA news agency) Studio 13 under KhOBR (Khudozhestvennoye Ob'edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint. Baku, [1921], 71 x 51 cm.

German socialist Karl Liebknecht, one of the leaders of the 1919 Spartacist uprising in Berlin, was revered in Soviet Russia as a martyr for the workers' cause. Most likely produced in conjunction with the Comintern Congress in Moscow (June 1921).

\$900–\$1,200

**Lot 21****DENI, V. III INTERNATIONAL, 1921**

Victor Deni (1892–1946). *III International*, GIZ, Petrograd, 1921, 43 x 35 cm.

A Capitalist sees the proverbial writing on the wall, and shrinks in terror. A laconic and powerful poster, issued in conjunction with the Comintern Congress in Moscow (June–July 1921).

\$2,000–\$3,000

Lot 22**(ROSTA – BAKU). BEY AND WORKER, 1922**

[Bey and Worker], poster by an anonymous artist produced at Bakkavrosta Studio (Baku bureau of the Caucasus Regional Section of ROSTA news agency); KhOBR (Khudozhestvennoye Ob'edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint, distributed by AzTsentroPechat; Baku, 1922, 71 x 51 cm. Inscriptions in Russian and in Arabic-alphabet Azeri.

An interesting poster that attempts, albeit not very successfully, to combine Moor-style political symbolism with a nod towards Persian and Ottoman painting traditions. ROSTA had stopped producing display windows posters in 1921, but in 1922, ROSTA-sponsored artist studios continued to produce political posters in other formats. It may be worth noting that poster production for the Baku section of ROSTA (set up in 1920 after the Red Army took control of the region) was supervised by Nikolai Kochergin. Several of Kochergin's posters of the WWII period appear in this auction.

\$1,500 –\$2,000



Lot 23**(ROSTA – BAKU). AND SO RIDES . . .**

I mchitsya revolyutsionnii voin Vostoka . . . [And So Rides the Revolutionary Warrior of the East . . .], poster by an anonymous artist produced at Bakkavrosta (Baku bureau of the Caucasus Regional Section of ROSTA news agency) Studio No. 7; KhOBR (Khudozhestvennoye Ob'edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint, distributed by AzTsentroPechat; Baku, 1922, 69 x 48 cm. Text in Russian and in Arabic-alphabet Azeri.

"And so rides the Revolutionary Warrior of the East, with the red banner of Communism in his hand, causing grief to capitalist world". The red banner in this case is the banner of the at-the-time formally independent Azerbaijan Socialist Republic.

\$1,500 –\$2,000

**Lot 24****(ROSTA – BAKU). RED ARMY TO THE RESCUE**

Zharko solntse, I kon' izmuchen . . . [Hot Is the Sun, And Horses Are Tired . . .], poster by an anonymous artist produced at Bakkavrosta (Baku bureau of the Caucasus Regional Section of ROSTA news agency) Studio No. 6; KhOBR (Khudozhestvennoye Ob'edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint, distributed by AzTsentroPechat; Baku, 1922, 69 x 48 cm. Versed text in Russian and in Arabic-alphabet Azeri.

The dragon of the counterrevolution is helpless as long as people of Azerbaijan are united around the Red banner, under the protection of the Red star. An interesting *lubok*-style poster, with imagery adjusted to reflect the local sensibilities.

\$1,500 –\$2,000

**Lot 25****ANONYMOUS ARTIST (S.I.). CHOLERA, [1921]**

Citizen! Get the Cholera Immunization Shots. Only Immunization Will Deem the Death Powerless, GIZ, Petrograd, [1921]. Artist is identified only by initials S.I.

The 1921 cholera epidemic in Russia had affected the famine-stricken Volga region, and was spread to other parts of the country by refugees fleeing the famine. Attempts to control the epidemic were hampered not just by vaccine and medicine shortages, but also by the ignorance of the largely illiterate rural population. Efforts to quarantine the sick were routinely resisted, sick people were secreted away, and offers of vaccination refused. The sanitary propaganda campaign had a limited success.

\$800–\$1,200

Lot 26**SIMAKOV, I. REMEMBER THE HUNGRY, 1921**

Ivan Simakov (1877–1926). *Pomni o Golodayushikh* [Remember the Hungry], GIZ, Petrograd, 1921, 78 x 51 cm.

Ivan Simakov, a popular book illustrator, had also produced over 40 political posters. From 1919 to 1921, Simakov worked for the Petrograd ROSTA. Probably the best-known Simakov poster, routinely included in books about the Soviet poster art of the period (see, e.g., Peter Paret, Beth Irwin Lewis, and Paul Paret, *Persuasive Images: Posters of War and Revolution from the Hoover Institution Archives*, Princeton University Press, 1992).

\$1,000–\$1,500



Lot 27**[MOOR, D.J. PATRIARCH TIKHON AND FAMINE VICTIMS, 1922]**

[Dmitry Moor (Dmitry Orlov, 1893–1946, Meritorious Art Worker of the Russian Federation)]. *My ne mozhem odobrit' . . .* [We can not approve . . .], [Moskust], Moscow, 1922.

In February 1922, the cash-strapped Soviet government ordered the expropriation of gold and silver from Russian churches, promising to use the proceeds to combat the Volga famine. The head of the Russian Church, Patriarch Tikhon, opposed the expropriations, and expressed his opinion in a letter to the clergy (subject of the poster's left pane). He was tried in May 1922 for counterrevolutionary activity, and was placed under house arrest in the Don Monastery. His sentence was commuted after he agreed to sign a letter acknowledging his guilt, and seeking a pardon. The caption for the pane depicting the famine victims was excerpted from an open letter by Saratov-region peasants published in *Pravda*. It declares that the whole region is starving, and that the expropriations will save lives.

\$800–\$1,200

**Lot 28****MOOR, D. HUNGER SPIDER, 1922**

Dmitry Moor (Dmitry Orlov, 1893–1946, Meritorious Art Worker of the Russian Federation). *Golod – pauk dushit krest'yanstvo Rossii. Zoloto tserkvei dolzhno poity na spaseniye golodnykh ot smerti* [Russian Peasantry Is Being Choked By the Spider of Hunger – Church's Gold Should Be Used to Save the Starving from Death], Volga-famine period poster justifying the expropriation of Church treasures. Moscow, 1922, 92 x 62 cm.

A poster typical of Moor's early Symbolist style, free of the self-imposed restraint of his later works. The spider's black body is superimposed on a map of Central Russia, covering the area particularly affected by the famine.

\$1,000–\$1,500



Lot 29

CHEREMNYKH, MAYAKOVSKY. COMRADES!, 1922

Mikhail Cheremnykh (1890–1962) and Vladimir Mayakovsky (1892–1930). *Tovarishi! Grazhdane! Vsekh borot'sya s golodom zovet IX S'yezd Sovetov* [Comrades! Citizens! The 9th Congress of Soviets Calls All to the Battle with Hunger]. Glavpolitprosvet (Political Education Directorate of the Commissariat of Enlightenment), Moscow, 1922, 71 x 106 cm.

A post-ROSTA collaboration of the artist Mikhail Cheremnykh, and the great Russian poet Vladimir Mayakovsky. Text of the 9th Congress of Soviets resolution on the Volga famine is accompanied by ROSTA Windows-style illustrations and verse. See *Complete Works of Vladimir Mayakovsky*, GIKhL, Moscow, 1957, vol. 4, p. 188. It is dated there to early 1922, and must precede the expropriations controversy; the 9th Congress of Soviets was held in late December 1921.

\$2,000–\$3,000



Lot 30

CHEREMNYKH, MAYAKOVSKY. CITIZENS, UNDERSTAND!, 1922

Mikhail Cheremnykh (1890–1962), with Vladimir Mayakovsky (1892–1930) *Grazhdane! Poimite zhe nakonets, golod doshel do uzhasa. Nado dat' est'* [Citizen! Get It Into Your Head, Famine Had Reached the Nightmarish Levels . . .], Glavpolitprosvet, Moscow, 1922, 69 x 106 cm. The text can be found in vol. 4 of *Complete Works of Vladimir Mayakovsky* (GIKhL, Moscow, 1957), p. 194.

A poster in support of expropriation of gold from Russian churches in order to feed the Volga Famine victims. Public calls for expropriations had started in 1921; they were followed by the official TsIK decree in February 1922. A concerted effort was made to depict them not as an attack on organized religion, but as a strictly humanitarian measure. Notably, the caption for the last pane states: "... Taking the useless treasure to feed the hungry is not a sacrilege. Rather, it is following the true Christ teachings". As a side benefit for the Communist State, the expropriations weakened the Church and provided an excuse for an attack on the high-ranking clergy that dared to openly oppose the expropriations decree.

\$2,000–\$3,000



Lot 31**CHEREMNYKH, MAYAKOVSKY. NOTHING TO EAT . . . , 1922**

Mikhail Cheremnykh (1890–1962) and Vladimir Mayakovsky (1892–1930). *Nechego yest. Obsemenit'sya nechem . . .* [There's Nothing To It. No Seeds to Plant . . .], a striking Famine Relief campaign poster by the artist Mikhail Cheremnykh and the poet Vladimir Mayakovsky. Glavpolitprosvet (the political education directorate of the Commissariat of Enlightenment), Moscow, 1922, 70 x 106 cm.

Mayakovsky's poem can be found in *Complete Works of Vladimir Mayakovsky*, GIKhL, Moscow, 1957 (vol. 4, p. 196). The accompanying commentary identifies Cheremnykh as the poster artist. The pair was the driving force behind the 1919–1921 ROSTA Display Windows posters production; in 1922 the poet and the artist had reunited to produce a series of Famine Relief posters for Glavpolitprosvet.

\$2,000–\$3,000

**Lot 32****CHEREMNYKH, MAYAKOVSKY. WE MUST HELP . . . , 1922**

Mikhail Cheremnykh (1890–1962) and Vladimir Mayakovsky (1892–1930). *Nado pomoch golodayushei Volge. Nado spasti Golodnykh Detei* [We Must Help the Famine-Stricken Volga. We Must Save the Starving Children . . .], Glavpolitprosvet, Moscow, 1922, 70 x 106 cm.

Mayakovsky's poem can be found in *Complete Works of Vladimir Mayakovsky*, GIZ, Moscow, 1957 (vol. 4, p. 190).

\$2,000–\$3,000



Lot 33**CHEREMNYKH, MAYAKOVSKY. 130,000,000 . . ., 1922**

Mikhail Cheremnykh (1890–1962), text by Vladimir Mayakovsky. *V RSFSR 130,000,000 naseleniya . . .* [Russian Federation's Population is 130 Millions . . .]. Glavpolitprosvet, Moscow, [1921], 68 x 107 cm.

"The population of the Russian Federation is 130,000,000. One tenth of it is starving. Those ten that are provided for must get food for one hunger victim". The poet's math is a bit off, but his intent is pure. The poster proceeds to detail the ways in which different segments of the population must help to combat the hunger. The text can be found in *Complete Works of Vladimir Mayakovsky*, vol. 4., p. 187.

\$2,000–\$3,000

**Lot 34****ANONYMOUS ARTIST. SECOND PEASANT BOND, [1924]**

Pomni! Krest'yanskiy zayom – on vyigryshnyy zayom . . . [Remember! Peasants Bond Is a Winning Bond . . .], Leningrad, [1924], 48 x 36 cm, printed by the Tobacco Trust Lithography Works, most likely to the order of Narkomfin (Commissariat for Finance).

The Second Peasants Bond was floated with the end of hyperinflation in 1924; unlike the First Peasants Bond of 1922 that used grain in lieu of currency, this bond was monetized. Soviet peasants were offered a chance to pay *prodna*log with money instead of agricultural products; bonds carried 5% interest, and offered a chance to win a cash prize in a lottery drawing. The rest of the population could also buy in, but on less favorable terms. Vladimir Mayakovsky had contributed a poem to the bond campaign ("Rasskaz of Klime kupivshem krest'yansky zayom, I Prove ne podumavshem o schast'ye svoym", 1924).

\$700–\$900



Lot 35**ANONYMOUS ARTIST. GET INVOLVED IN SILK PRODUCTION, C. 1925**

Dekhkanki! Zanimaites shelkovodstvom. Ono uvelichit dokhod vashego khozyaistva [Peasant Women of Central Asia, Get Involved in Silk Production. This will raise your income]

Colorful bilingual regional poster by an anonymous artist. 105 x 74 cm, published in Tashkent by the Central Asian Institute of the Turkshelk Corporation.

The dating is approximate. The state-controlled Turkshelk [Turkestan Silk] The corporation was formed in 1923.

\$800–\$1,200

**Lot 36****MOOR, D. TRIPLE ACCOUNTING, C. 1925**

Dmitry Moor (Dmitry Orlov, 1883–1946). *Troinaya Bukhgalteriya [Triple Ledger]*, 56 x 39 cm, lithographed sheet, c. 1925.

Moor's most memorable posters date to the times of great cataclysms in Russian history, but he also kept busy in less turbulent times. The poster shown dates to the period when Moor was the art director of the antireligious magazine *Bezbozhnik [Atheist]*, and of its successor, *Bezbozhnik u Stanka [Atheist at the Workbench]* (1923–1928).

\$800–\$1,200



**Lot 37****[VYAZMENSKY, L.] TO BE A COMSOMOL MEMBER . . . , 1925**

[Lev Vyazmensky, (1901–1938)] *Byt Chlenamy Soyuza Molodyozhi . . . [To Be a Comsomol Member Means to Dedicate Every Effort to the Common Cause]*. Gosizdat, 1925, 106 x 70 cm, with artist's initials "L.V." in the lower left corner.

This poster is tentatively attributed to Lev Vyazmensky, one of the future leaders of RAPKh (Russian Association of Proletarian Artists, 1931–1932). In 1938, Vyazmensky, along with several other former RAPKh leaders, was arrested, accused of participating in a terrorist organization, and executed (April 1938). One of the accusations against the Vyazmensky group was that it maintained close contacts with another "terrorist organization" uncovered a few months earlier; the latter consisted mostly of Latvian artists, and included Gustav Klutsis (executed in February 1938).

\$2,000–\$3,000

Lot 38

ARMENIAN POSTER

[Cooperation Campaign], 1926

A late arrival, so we did not have time to translate the title. The poster apparently aims to entice peasants to sell their harvest through state-sponsored cooperatives. The peasant that embraces the cooperative idea prospers; all kinds of trouble await those who try to sell their crop to "speculators". 106 x 71 cm, ordered by Glavlit, printed by the VSNKhG Lithography Works.

\$700–\$900



Lot 39

RODCHENKO, A. FEBRUARY REVOLUTION, 1926

Alexander Rodchenko (1891–1956) 1917. *Fevralskaya Revolyutsiya* [February Revolution, 1917], photomontage poster from the *Istorija VKPb v plakatakh* [Communist Party History in Posters] cycle. Published by the Communist Academy, Moscow, 1926, 68 x 53 cm.

An important work by the major master of Soviet avant-garde art. *History in Posters* was a major commission for Rodchenko, who considered the photomontage technique to be particularly well-suited for the historic poster genre, as it fortified the artist's work with "intrinsic truth of a document" – *A portfolio of photographs will protect Lenin's image from idealization and falsehood* (in Rodchenko, *Protiv Summarnogo Portryeta . . .* [Against The Generalized Portrait . . .], LEF Magazine, 1928, No. 4).

\$2,000–\$3,000

**Lot 40****LAMADZE. LONG LIVE THE MAY DAY, 1927**

Da zdravstvuyet 1 Maya! [Long Live the May Day], montage poster by artist Lamadze, Gosizdat, 1927, 107 x 74 cm.

The artist arranges the long list of required slogan banners in a way that indirectly introduces the symbolic notion of the “speeding train of Revolution” that was very familiar to 1920s audiences (“Nash parovoz, vpered leti” – “Fly ahead, our train”). A very interesting poster.

\$1,500–\$2,500

Lot 41

URBETIS, K. NOT A SINGLE ABSENTEE ON EASTER DAY, [1929]

Konstantin Urbetis (1905–1992).
V den' paskhi ni odnogo progul'shika [Not a Single Absentee On Easter Day].

53 x 69 cm, [1929]. In the Soviet Union, religious festivals were blamed for hurting the economy by introducing high work absenteeism.

1929 was the year of the short-lived Soviet experiment with the Universal calendar (twelve 30-day months consisting of 6-day weeks, plus five days of State holidays). The shorter six-day week meant that workers had more days off than before (one in six, rather than one in seven), so state planners became particularly sensitive to the issue of absenteeism.

\$800–\$1,000



Lot 42**RADAKOV, A. CHRISTMAS JESTER, C. 1929**

Alexei Radakov (1872–1942). *Rozhdestvenskiy Petrushka* [Christmas Jester], poster by Alexei Radakov (1872–1942). 103 x 70 cm, c. 1929.

This poster was likely produced for the Soyuz Voinstvuyushikh Bezbozhnikov (Union of Militant Atheists) – the organization's motto “The fight against religion is the fight for Socialism” appears in the upper right corner. Petrushka is a stock jester puppet in Russian puppet folk theater.

\$1,500–\$2,000

**Lot 43**

**ANONYMOUS ARTIST.
ORGANIZATION OF KOLKHOZ
LABOR, 1930**

Organizatsiya truda v kolkhoze . . .
[Collective Farm Labor . . . Must Be
Properly Organized]. Anonymous
artist, 1930, 60 x 85 cm.

\$500–\$700



**Lot 44****PARTY AND COMINTERN, KAZAKH LANGUAGE POSTER, 1930**

Party and Comintern Show the Way to Our Success, Kazakh language poster (printed in Moscow, so there may exist versions in other languages), Tsentrizdat Narodov SSSR, 1930, 72 x 104 cm.

\$1,200–\$1,800

Lot 45**ANONYMOUS ARTIST. WOMAN AND THE SOVIET SOCIETY, PHOTOMONTAGE POSTER, C. 1930**

Zhenshina i sovetskaya vlast' [*Woman and the Soviet Power*], Regional photomontage poster published by Georgian Proletkult, 104 x 68 cm, c. 1930.

Numerous quotes from Lenin's writings are used to underscore the great social status gains achieved by women in the Soviet society.

\$800–\$1,200



Lot 46**BRZHESKY. BE CAREFUL WITH FIRE, 1930**

Brzhesky. *Ostozhno s ognym* [Be Careful With Fire]. Attractive photomontage poster, OGIZ-IZOGIZ, Moscow-Leningrad, 1930, 71 x 51 cm.

\$800–\$1,200

**Lot 47****KOROTKOV, A. SOVIET TRANSPORT, 1930**

Andrei Korotkov (1902–?). *Give the USSR Socialist Transport*. Mistetstvo, Kharkov, 1930, 71 x 107 cm.

A Georgian language poster printed in the Ukraine and designed by a Ukrainian artist. The title translation is approximate.

A poster from the intensive 1930 propaganda campaign calling for dramatic improvements in Soviet transportation. The campaign had started early in the year, as it became evident that Soviet railways could not adequately support the ambitious industrialization plans. By the end of the year, the railway crisis became acute, forcing the government to complement the propagandistic efforts and administration reshuffling with a major capital investment into railway system development.

\$1,500–\$2,500



**Lot 48****YANG (I. GANF). MAY DAY, WALLPAPER STYLE POSTER, [1930]**

Yang (Iosif Ganf, 1899–1973?) *Pervoye Maya. Stengazeta Izogiza No. 44 [May Day. Izogiz Wallpaper Series, No. 44]* IZOGIZ, Moscow, [1930], 163 x 60 cm.

An attractive, large-size poster. Graphic artist Iosif Ganf worked under a pseudonym (Yang, the Russian transliteration of the English word “young”), so that his works would not be confused with those of his older brother Yuli Ganf, an important Soviet caricaturist.

\$1,500–\$2,500

Lot 49

**AKHR MONUMENTALISTS BRIGADE.
DOWN WITH BUNGLERS . . . , 1931**

AKhR Monumentalists Brigade. *Doloi golovotyapov I vreditel'ny rabochego snabzheniya [Down with Bunglers and Saboteurs of the Workers' Supply System]*, AKhR Publishing, 1931, 113 x 79 cm.

The AKhR Monumentalists Brigade was formed by a group of graduates of the Monumentalist Painting Department of Vkhutein that had joined the OMAKhR (Association of Young Artists of Revolution Society, the youth league of AKhR). In 1931–1932, Young Monumentalist leaders gained prominence in the short-lived RAPKh (Association of the Proletarian Artists); some of them later fell the victims to the 1937–1938 purges.

A poster for the campaign aimed at strengthening the “workers” (i.e., state) control over the distribution of food and consumer products. The campaign also gave Stalin a way to deflect the population's concerns over shortages and rising food prices. Problems were blamed on profiteers, bunglers and saboteurs in the distribution channels. Among several measures recommended by Stalin was the introduction of the *zakrity raspredelitel* system, with scarce products unavailable in the open market offered to workers through the workplace.

\$1,000–\$1,200



Lot 50

ANONYMOUS ARTIST. STAMP OUT THE PROFITEERING IDEOLOGY FROM COOPERATION, 1931.

Anonymous artist. *Vytravim torgasheskiy dukh iz kooperatsii* [Stamp the Profiteering Ideology Out of the Cooperative Movement], IZOGIZ, 1931, 73 x 49 cm.

An attractive Constructivist-style poster of the 1931 “workers control” campaign discussed in the previous lot.

\$1,500–\$2,000

**Lot 51**

ANONYMOUS ARTIST. RAPID INDUSTRIALIZATION . . . , 1931

Anonymous artist. *Vysokiye tempy industrializatsii delayut SSSR Nezavisimym Gosudarstvom* [High Tempo Industrialization Assures the Independence of USSR], Constructivist-style poster, IZOGIZ, 1931, 109 x 80 cm.

The thesis that accelerated industrialization is a necessary condition of the Soviet Union's independence and survival originated with Stalin's speech at the Industrial Workers Congress in February 1931, and was repeated many times over afterwards. It became a common theme for Soviet posters of the period.

\$2,000–\$3,000

**Lot 52****DENI, V. THE OPPORTUNISTS' PROGRAM, 1931**

Victor Deni (1892–1946). *Iz Programmy Opportunistov [From the Opportunists' Program]*, OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 35 x 53 cm.

Deni's poster attacks the wide range of perceived enemies of the rapid industrialization – from "opportunist" economists that had the temerity to argue in favor of a more gradual approach, to slackers and alcoholics. The lengthy citation at the bottom comes from the February 1931 program speech by Stalin, in which he categorically stated that speedy development of industrial base is a prerequisite for the survival of the Soviet State.

\$1,500–\$2,000

Lot 53**DLUGACH, M. FUTURE WAR WILL BE MECHANIZED, 1931**

Mikhail Dlugach (1893–1988, Meritorious Art Worker of the Soviet Union). *Budushaya vojna budet mekhanizirovana do predela . . . [Future War Will Be Mechanized To the Outmost . . .]*, Avtodor Publishing, Moscow, 1931, 104 x 73 cm.

Mikhail Dlugach was the leading Soviet film posterist of the pre-war period, but he also worked in the political poster genre. This poster, ordered by Avtodor, a state-sponsored mass organization formed to foster the development of Soviet auto transport, is built around a lengthy excerpt from a speech given by the Soviet military leader Klim Voroshilov. Acquisition of driving skills is presented as an important patriotic contribution to the country's military preparedness program – in Voroshilov's words, Avtodor members should be prepared, if necessary, to "move from the wheel of a tractor, or an automobile, to the wheel of an armored vehicle, or a tank".

Avtodor ran a network of driving schools. Soviet military considered the organization an important resource, as the vast majority of draftees lacked the driving skills required by the modern army.

\$3,000–\$4,000



Lot 54**KHM COLLECTIVE. TRANSPORT,
DO NOT LAG BEHIND!, 1931**

Artists Collective of the Leningrad IZOGIZ Art Works (*Khudozhestvennye Masterskiye*). *Transport, ne otstavay! [Transportation, Do Not Lag Behind (The Industry)]*, 1931, 104 x 77 cm. Unsigned, as is common for the fairly short period when “brigade production” approach to propaganda came into vogue. The wordplay of the Russian title is, unfortunately, lost in the English translation.

An attractive poster produced in the aftermath of the winter 1930–1931 railways crisis. With 2,000,000 tons of grain unshipped, and factories closing due to the lack of fuel, the Communist Party Central Committee had declared railway transport to be “one of the main bottlenecks in the economy”, dramatically increased the railway development budget, and set higher freight turnover goals for 1931. These are detailed in small print in the poster’s upper left corner.

\$2,000–\$3,000

**Lot 55****KHM COLLECTIVE. CITY OF LENIN IS
THE CITY OF TOTAL LITERACY, 1931**

Artists Collective of the Leningrad IZOGIZ Art Works (*Khudozhestvennye Masterskiye*). *Gorod Lenina – Gorod Sploshnoi Gramontnosti . . . [The City of Lenin Has Become the City of Total Literacy. We Are Challenging Moscow, Kharkov, . . .]*. IZOGIZ, Leningrad, 1931, 102 x 69 cm.

A poster hailing the successes of the “Down with Illiteracy” campaign.

\$1,200–\$1,800

**Lot 56****KHM COLLECTIVE. WHAT IS YOUR CONTRIBUTION?, 1931**

Artists Collective of the Leningrad IZOGIZ Art Works (*Khudozhestvennye Masterskiye*). *Chto ty sdelal za 2 goda sotssorevnovaniya?* [What Have You Achieved Over the Two Years of Socialist Competition?], IZOGIZ, Leningrad, 1931, 67 x 49 cm.

A call for workers to exceed production plans, and to challenge others to do the same.

\$1,500–\$2,000

Lot 57**KUKRYNIKS. SECOND INTERNATIONAL, 1931**

Kukryniksy. *Vtoroi Internatsional* [Second International], OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 51 x 70 cm, text provided by the talented Soviet poet Semyon Kirsanov.

The Kuryniksy artist collective was formed by Mikhail Kupreyanov (1903–1991), Porfiry Krylov (1902–1990), and Nikolai Sokolov (1903–2000). Kukryniksy became popular in 1930s, and eventually came to occupy the top spot among the satirical artists in the Soviet art hierarchy.

\$2,000–\$3,000



Lot 58**OVSYANNIKOV. OCTOBER REVOLUTION ANNIVERSARY, 1931**

Ovsyannikov. Da zdravstvuyet XIV godovshina Oktyabrya [Hail to the XIV Anniversary of October Revolution], OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 71 x 54 cm.

We could not find any personal information for this artist. In early 1930s, he was working in Moscow, and had produced a number of posters in the photomontage technique. Judging by the auction realizations, his works are popular with collectors.

\$1,000–\$1,500

**Lot 59****SOKOLIK, N. LET US REDUCE THE FUEL CONSUMPTION, 1931**

Naum Sokolik (1897–1944). *Dayosh 20% Economii Topliva* [Let Us Reduce the Fuel Consumption by 20%], OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 60 x 43 cm.

A wonderful Constructivist poster. Sokolik was a prominent figure on the Odessa avant-garde art scene of the early 1920s. He then moved to Moscow, where he worked primarily as a book illustrator; his name is well-known to Kinopechat publications collectors. As evidenced by the poster being offered, he also worked in the field of poster graphics.

\$1,000–\$1500

**Lot 60****SOKOLOV-SKALYA, P. AND MIKHAILOV, N.
UNITED FRONT, 1931**

Pavel Sokolov-Skalya (1899–1961), and Nikolai Mikhailov.
Yediny Front [United Front], OGIZ, Moscow, 1931, 113 x 80 cm.

An expressive poster that combines two major themes of Soviet political poster art of the early 1930s – international workers' solidarity, and tireless work effort in pursuit of the ambitious goals of industrialization. Stalin's quote at the bottom right suggests that the two topics are organically tied.

A talented artist and art educator, Pavel Sokolov-Skalya worked in a variety of genres, ranging from monumental art and poster production to book and magazine design. His career as a posterist spanned over 30 years; during WWII, he was the art director of TASS WINDOWS. Awards bestowed on the artist by the regime are too numerous to name in full (People's Artist of the Russian Federation, full member of the Soviet Academy of Arts, 1942 and 1949 Stalin Prizes, etc.). On the topic of workers' solidarity, in 1925–1932, Sokolov-Skalya was associated with *Put MOPRa*, the biweekly magazine of the International Society for Relief of Revolutionaries (MOPR).

The name Nikolai Mikhailov appears on several posters published by the AKhR artists association in 1929–1930. At the time, Sokolov-Skalya was the head of the AKhR Art Courses; this may explain the Mikhailov-Sokolov collaboration.

\$1,000–\$1,500

Lot 61**ZDANEVICH, K. USSR 8, [1931]**

Kirill Zdanevich (1892–1969) *USSR 8*, Glavlit, Tbilisi, [1931], 88 x 60 cm.

An exciting find – Zdanevich is the major name in the history of Russian Futurism, and this is the first large-size poster by the artist we have ever offered. Our search for comparables through several major auction databases came up empty, which further confirms the importance of this poster.

Judging by design, the poster was produced to mark the 8th anniversary of the Soviet Union (this would date it to 1931), or the 8th anniversary of the October Revolution (this would date it to 1925). The latter dating seems less likely, given the absence of words "October" or "Revolution".

In terms of composition, the poster is built around the stylized globe that is partly colored in red by the light of the Red Star, with Georgian words *8 USSR* superimposed over it. Imagery surrounding this central allegory of the rising Soviet State is arranged to provide the visual support to two bilingual slogans, that read *Capitalist predators are scared by our growth* and *The union of proletariat and peasantry is the foundation of the Soviet Power*. The inclusion of several "stock" symbols of construction and industrialization (the crane, the speeding train) seems to provide an additional argument in favor of the 1931 dating.

\$4,000–\$6,000

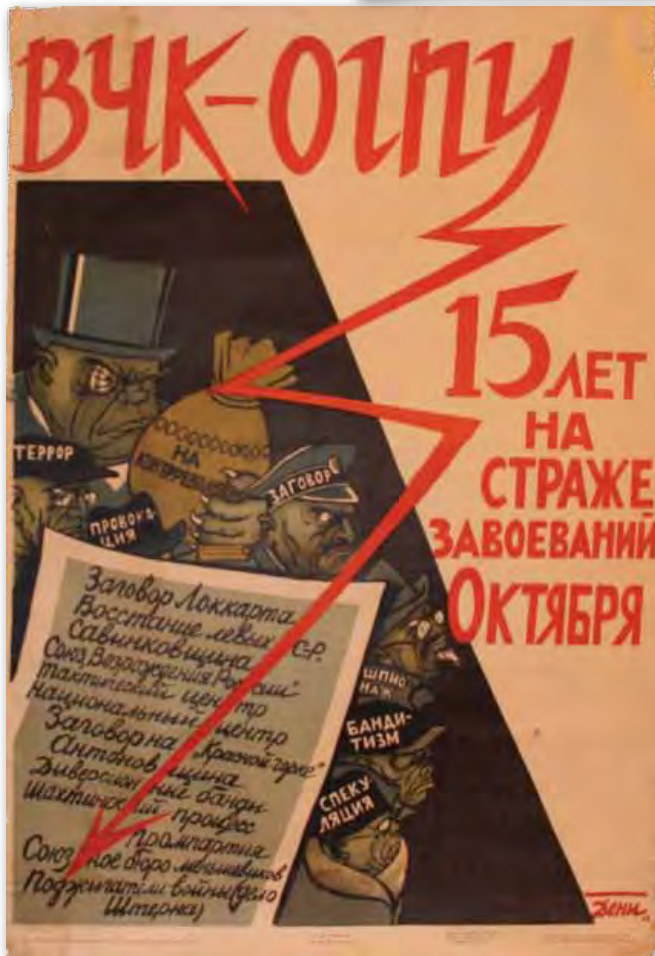


Lot 62**ANKUDINOV, S. CURIOUS “FILL IN THE BLANKS” POSTER, 1932**

Sergei Ankudinov (1905–1982). *Kto meshayet po novomu rabotat' [Who Is Interfering With the New Ways of Work]*, IZOGIZ, Moscow-Leningrad, 1932, 37 x 53 cm.

The usual rogue's gallery – an opportunist, a bureaucrat, an alcoholic, a greedy laborer (for a slightly earlier poster by Deni, see lot 52). In a somewhat unusual twist, Leningrad artist Sergei Ankudinov leaves a blank space under each picture, to allow worker activists to “name the names” as they display the poster in the work place.

\$800–\$1,200

**Lot 63****DENI, V. 15 YEARS VCHK – OGPU, 1932**

Victor Deni (1893–1946). *VChK – OGPU: 15 let na strazhe zavyevaniy Oktyabrya [VChK – OGPU: Guarding Achievements of the October Revolution for 15 Years]*, OGI-ZOGIZ, Moscow-Leningrad, 1932, 88 x 60 cm.

XVth anniversary of the feared Soviet security police. An important event called for giving the assignment to an important artist; it is not surprising that IZOGIZ had ordered this poster from Deni, the doyen of the corps of satirical artists, and a regular contributor to *Pravda* and other party publications.

\$3,000–\$5,000

Lot 64**DENI, V. MOMMY AND DADDY, 1932**

Victor Deni (1893–1946). *Papa s mamoi* [*Daddy and Mommy*], OGIZ-IZOGIZ, Moscow-Leningrad, 1932. 60 x 85 cm.

This poster's caption is a wordplay based on the homonym nature of the Russian words for *daddy* and *Pope*. The text in a smaller font proclaims that *Church is at the service of Capital* (top line), and that high-ranking European clergymen are invested in armament companies' stocks.

\$1,500–\$2,500

**Lot 65****GANF, YU. VOLLEYBALL IN GENEVA, 1932**

Yuli Ganf (1898–1973, People's Artist of the Russian Federation). *Zhenevskiy voleibol* [*Volleyball in Geneva*], OGIZ-IZOGIZ, Moscow-Leningrad, 1932, 61 x 86 cm.

A political commentary on the 1932 Disarmament Conference in Geneva. Text in the upper right corner comes from the speech given by Soviet Foreign Minister Litvinov, who called on Conference participants to stop treating disarmament negotiations as a diplomatic game, in which the "disarmament . . . becomes a ball that is passed from one committee to another".

Satirist Yuli Ganf worked for a variety of Soviet magazines, notably for *Krokodil*, and for the most important Soviet newspaper, *Pravda*.

\$1,500–\$2,500



Lot 66

YAGUZHINSKY. PHYSICAL CULTURE AT THE SERVICE . . ., 1932

[Nikolai?] Yaguzhinsky. *Fizkulturu na sluzhbu sotsialisticheskomu stroitel'stvu i oborone strany* [Put Physical Culture at the Service of Socialist Construction and Defense]. OGIZ-IZOGIZ, 1932, 81 x 58 cm.

A well-executed, powerful photomontage poster. The strong influence of Gustav Klutsis's 1929 *Spartakiada* cycle is undeniable, but stylistically, Yaguzhinsky's poster is far more subdued. While *Spartakiada* designs are angular and dynamic, Yaguzhinsky

chooses a safer, parade-like arrangement. Klutsis's diagonal film strip of athletes morphs into a circular band surrounding the GTO badge, the poster's central images are vertical, rather than placed at an angle, and the blast furnace, a proud symbol of the socialist construction, is pushed into the background and becomes a prop to display a lengthy quote from a Stalin's speech.

This comparison underscores the almost immediate chilling effect of the Party's direct intervention into Soviet arts life in 1932 ("On the Reconstruction of Literary and Art Organizations" decree). Poster artists did not work in a vacuum. To be published, a poster had to be approved. The Communist party had just spoken: cultural pluralism and experimentation were the thing of the past. Political poster art had to adjust to new realities, probably faster than any other art form. The post-1932 transition to a flatter, less dynamic, presentation style can be traced even through an analysis of Klutsis's own works.

Any additional information about the artist will be appreciated and acknowledged. Yaguzhinsky's name (as always, without first name or initials) appears on several photomontage montage postcards of the period; these usually end up attributed to the prominent Russian/Soviet artist Sergei Yaguzhinsky (1862–1946), but such an attribution does not make much sense, considering Sergei Yaguzhinsky's style.

\$4,000–\$6,000



Lot 67

STALIN SETTLES A SCIENTIFIC DISCUSSION, 1933

Borsh. *Kolkhozniki, pomnite* [Kolkhozniks, Remember], OGIZ-IZOGIZ, Moscow-Leningrad, 1933, 105 x 69 cm.

This curious 1933 poster instructs the farmers to plough deep, and warns them that the fallow ploughing approach is a dangerous theory promoted by saboteurs in an attempt to destroy the *kolkhoz* land.

The recommendations on the poster are rooted in a directive issued by the Executive Committee of the Supreme Soviet in January 1933 that had settled a discussion on advantages and dangers of deep plowing triggered by the experience of American dust bowls. Party executives were more concerned with reports that in 1932, many fields were overrun by weeds. This was blamed on insufficiently deep plowing. A few sentences in the TsIK directive that addressed primarily the need for an efficient use of agricultural equipment had settled the issue.

A remarkable illustration of the Stalinist way of interfering with scientific discussions. Vavilov and geneticists were forewarned long before 1940.

\$800–\$1,200



**Lot 69**

KALMYKOV, V. LENIN'S CAUSE IS GAINING STRENGTH, 1934

V[ictor] Kalmykov. *Rastyot i krepnet kommunisma delo . . .* [Communism cause is gaining strength . . .], (signed in plate 1933, published in early 1934, evidently to mark the 10th anniversary of Lenin's death). 79 x 54 cm, OGIZ-IZOGIZ, Moscow-Leningrad, 1934.

A beautiful poster, stylistically close to the Leningrad school, and somewhat reminiscent of illustrations in children's journals of the period. Search for additional information about the artist has proved fruitless; there exists, a (rather remote) possibility that the poster was produced by the Soviet avant-garde architect Victor Kalmykov, who was also a talented graphic artist, and occasionally exhibited his drawings and watercolors.

\$2,000–\$3,000

Lot 68

CHEREMNYKH, M. COMRADE, TRIPLE YOUR VIGILANCE, 1933

Mikhail Cheremnykh (1890–1962, People's Artist of the Russian Federation). *Tovarish, bditel'nost' utroi . . .* [Comrade, Triple Your Vigilance . . .], OGIZ-IZOGIZ, Moscow-Leningrad, [1933], 108 x 81 cm. Poster of the vigilance campaign prompted by Stalin's assertions that former kulaks will try to sabotage the collective farm's operations from inside.

Mikhail Cheremnykh is credited with originating the Satire Window Poster format during the Civil War. Later, he became one of the founders of the popular Soviet satirical magazine *Krokodil*.

\$1,500–\$2,500



Lot 70
**SVETLICHNY, E. TRANSPORT WILL
BECOME THE BASTION . . . , 1934**

Efrem Svetlichny (1901–1976). *Sdelayem transport krepost'yu Sotsializma* [Transport Will Become the Bastion of Socialism], bilingual (Russian/Ukrainian), [Kharkov], 1934, 110 x 77 cm.

Another flare of the never-ending campaign to improve the efficiency of Soviet railways, that continued to hobble from one crisis after another and were the subject of special resolution of the XVIIth Party Congress (1934). The new modernization plans centered around the introduction of powerful IS (Iosif Stalin) locomotives, like the one shown in the poster. In 1934, IS machines were still being tested; their mass production did not start until 1937.

\$2,000–\$3,000


Lot 71
**KLUTSIS, G. LONG LIVE THE USSR . . .
(SAKHA LANGUAGE), 1935**

Gustav Klutsis (1895–1938). *Aan-dojdu . . .* [Long Live the USSR, Model of Brotherhood Among the Workers of the World Nationalities], OGIZ-IZOGIZ, Moscow-Leningrad, 1935, 66 x 92 cm.

Klutsis's name speaks for itself; the caption for this version of this often-reproduced poster is in the Sakha language spoken in Yakutia.

\$4,000–\$6,000



**Lot 72****VASIL'YEV. PIONEER . . . BE PREPARED!, c. 1935**

Vasil'yev. *Pioner, bud' v rabotye stoikim / Ni shaga iz proletarskikh ryadov / K sotsialisticheskoy stroyke / Bud' gotov!* [*Pioneer, be persistent in your endeavours / Not a step out of the proletarian phalange / For the Task of Socialist Construction / Be Prepared!*]. IZOGIZ, 95 x 69 cm, c. 1935.

An attractive poster, likely intended for distribution through the Soviet school system. By mid-1930s, the majority of Soviet children ages 10 to 15 belonged to the state-sponsored Young Pioneers mass youth organization.

\$700–\$900

Lot 73**[IVANOV, V.I. LENIN IN OCTOBER, 1937 FILM POSTER**

Lenin v Otyabre [*Lenin in October*], promotional poster for the Mikhail Romm's famous 1937 film. Iskusstvo, 1937, 80 x 52 cm. Tentatively attributed to the prominent Soviet artist Viktor Ivanov (1909–1968).

Ivanov started producing posters in 1931 while still a student of the Leningrad VKHUTEIN/State Arts Academy, and continued to produce posters through the period when he worked as a film artist at Mezhrabpom and Mosfilm studios. Boris Dubrovsky-Eshke, the film's art director, was his former professor; the pair later collaborated on the sequel, *Lenin in 1918*. Ivanov went on to become one of the leading Soviet posterists (two Stalin Prizes, gold medals at a number of international exhibitions, awarded the title of the People's Artist of the Soviet Union). An example of his wartime work can be found in the War Poster section of this sale.

\$1,000–\$1,500



Lot 74

GOVORKOV, V. 150,000 AVIATORS FOR THE SOVIET LAND, 1937

Victor Govorkov (1906–1974, Meritorious Artist of the Russian Federation). *Dadim Sovetskoy Strane 150,000 Lyotchikov* [*Let Us Train 150,000 Aviators for the Land of the Soviets*]. OGIZ-IZOGIZ, Moscow-Leningrad, 1937, 102 x 72 cm.

Victor Govorkov studied in Vkhutein under Moor and Favorsky. He worked primarily in the poster genre, and also earned the reputation as a talented book illustrator.

\$1,500–\$2,500



Lot 75

LEBESHEV, B. ODE TO STALIN, 1937

Boris Lebeshev (1905–after 1950). [*Ode to Stalin*], Azeri language poster, Baku, 1937, 95 x 69 cm.

This is a late arrival, so we did not have time to get the poster text translated; but the artwork seems to speak for itself. A quick stab at machine translation suggests that the verses speak of a festive day when Azerbaijan votes for Stalin. People are happy and smiling, flowers are blooming, and enemies' blood stops in their hearts.

Posterist Boris Lebeshev lived in Baku. Lebeshev's 1939 poster *Marshal Stalin* is currently on display in the Tate collection.

\$1,000–\$1,200

**Lot 76**

**PRINTED ON COTTON: MIRZOYEV, G.
COMRADE STALIN . . ., 1937**

Grigory Mirzoyev (1903–after 1955). *Da Zdravstvuyet Constitutsiya Pobedivshego Sotsializma . . .* [Long Live the Constitution of Victorious Socialism! Long Live Its Genial Creator, Comrade Stalin!]. Propaganda scarf ("Agitatsionny platok"), printed on cotton cloth from an autolithograph by G. Mirzoyev. Baku, 1937, 89 x 59 cm.

Graphic artist Grigory Mirzoyev lived in Azerbaijan and in Georgia. His name appears on the list of participants of the 1955 regional art exhibition in Baku. For an example of his wartime work, see the War Poster section of this sale.

\$1,000–\$1,500

Lot 77

[EARN THE] MERITORIOUS RAILWAYMAN BADGE, C. 1938

Poster produced by Transzheldorizdat, the publishing house of the NKPS (Commissariat of Transportation). Anonymous artist, 76 x 58 cm, c. 1937.

The *Pochyotnomu Zhelznodorozhniku* ('For the Meritorious Railway Worker') badge was first introduced in 1934. The design shown, featuring the powerful IS (Iosif Stalin) series locomotive, was introduced in 1937 or 1938.

\$500–\$700



Lot 78

DENI, V., AND DOLGORUKOV, N. WARNING TO SAMURAI, 1938

Victor Deni (1892–1946), and Nikolai Dolgorukov (1902–1980). *Vy ne suites', samurai, s krasnym voiskom voyevat' . . .* [Samurais, Do Not Even Attempt Fighting the Red Army . . .], Iskusstvo, Moscow-Leningrad, 1938, 45 x 59 cm.

Some early posters of Nikolai Dolgorukov exhibit Constructivist influences, but overall, his style was formed by studies under Moor and by the collaboration with Deni. Dolgorukov's political posters later earned him a number of awards at (Soviet-sponsored) international exhibitions of the Cold War period, along with the title of Honored Art Worker of the Russian Federation. Deni's name speaks for itself.

\$1,000–\$1,500



Lot 79

DENI, V., AND DOLGORUKOV, N. ANY AGGRESSOR . . ., 1939

Victor Deni (1892–1946), and Nikolai Dolgorukov (1902–1980). *Lyuboi agressor razob'yot svoi mednyy lob o Sovetsky pogranichny stolb* [Any Aggressor Will Crack His Obstinate Skull Against the Soviet Border Post], Iskusstvo, Moscow-Leningrad, 1939, 43 x 59 cm.

This poster's caption is a quote from a speech given by the Soviet Premier Minister Vyacheslav Molotov. It is difficult to find a good English equivalent to Molotov's phrase. In colloquial Russian, "mednyy lob" (literally, "brass forehead") stands for obstinate; the phrase further alludes to a Russian proverb "poshli duraka bogu molit'sya, on sebe lob razob'yot" (literally, "ask an idiot to pray, and he will hurt his forehead" – an idiot will always find a way to hurt himself), conveying to the native Russian reader an idea that any attack on the Soviet Union would be a silly undertaking that can only hurt the aggressor.

\$1,000–\$1,500



**Lot 80****SHUBINA, G. EVERYBODY MUST VOTE, 1938**

Galina Shubina (1902–1980, Meritorious Artist of the Russian Federation). *Vse na vybory v Verkhovny Soviet RSFSR [Everybody Must Take Part in Elections for the Supreme Soviet of the Russian Federation]*, 1938, 93 x 58 cm.

On Galin Shubina's posters, the sun is always smiling at the happy people of the Soviet Utopia. Her easily recognizable style earned her a number of prizes in important Soviet poster competitions.

\$600–\$800

Lot 81**SHUBINA, G. SOVIET CONSTITUTION, 1940**

Galina Shubina (1902–1980). *Konstitutsiya Soyuza SSR [Soviet Constitution]*. Iskusstvo, Moscow-Leningrad, 1940, 67 x 87 cm.

This poster was likely produced to mark Constitution Day, an official holiday in the Soviet Union. As is typical for Shubina's posters, the mood is cheery, and even the Stalin's quote lacks the usual intensity: "After all the struggle and deprivations, it feels good to have a Constitution that discusses the fruits of our victories" (the translation is approximate).

\$500–\$700



Lot 82

**BRISKIN, V., AND FOMICHEV, V.A.
STRAIGHTJACKET FOR AGGRESSORS, 1939**

Veniamin Briskin (1906–1982), and Vasily Fomichev (1908–1989?). *Smiritel'naya Rubashka [A Straightjacket]*, Iskusstvo, Moscow-Leningrad, 1939, 60 x 43 cm.

A poster prompted by speeches at the XVIIIth Party Congress warning that the Soviet Union is prepared to repel any aggressor, and to plan such an attack borders on insanity; two quotes, one by Stalin ("Have no doubt, our country has enough straightjackets for such insane people", another by Klim Voroshilov, are used as captions.

Vasily Fomichev was a popular caricaturist, at the time working for the *Komsomol'skaya Pravda* newspaper. Posterist Veniamin Briskin is also remembered as a talented book illustrator. Both artists were eventually awarded the honorary title of Meritorious Artist of the Russian Federation.

\$1,000–\$1,500



Lot 83

POPOV, P. PHYSICAL CULTURE DAY, 1941

P. Popov. *Spartakovtsy! Vstreitim Vsesoyuznyi Den' Fizkulturnika massovoy sdachey norm na znachok GTO [Spartakists! Let Us Prepare to the Sports Day by Qualifying En-masse for the "Ready for Labor and Defense of the USSR" badge]*. Published by Spartak [Spartacus] All-Union Physical Culture and Sports Society, 1941. 54 x 38 cm.

The 1941 All-Union Physical Culture and Sports Day was to be celebrated on July 20. With the outbreak of the war, planned festivities had to be canceled.

\$500–\$700

**Lot 84****SHABANOV, I. THE SERVANT OF TWO MASTERS, 1939**

Ivan Shabanov (1906–1973). *Sluga Dvukh Gospod* [The Servant of Two Masters], 1939, 84 x 60 cm.

Rare poster of the Finnish War period. Finnish Commander-in-Chief Baron Mannerheim is presented as a puppet of Britain and France; they did actively support Finland in the conflict, fearing that Soviet success may lead to Germany and Soviet Union dividing Scandinavia, just as they had divided Poland. The stylistic similarity with the Civil War period posters is clearly intentional – in Soviet historiography, Mannerheim was always presented as a “White” general that had managed to escape the Red Army’s wrath during the Civil War.

\$900–\$1,200

Lot 85**MURATOV, N. ARTWORK FOR THE (FIRST) BK CARICATURE POSTER, 1940**

Nikolai Muratov (1908–1992). *Meteorologicheskaya svodka (na linii Mannergeima)* [Weather Report from the Mannerheim Line]. Artwork for a Finnish Campaign poster, no. 4 in the series, LOSKh, 1940, 63 x 44 cm. An important find – this was the first Boyevoi Karandash poster executed in the satirical caricature manner that later made the BK posters so popular. Earlier BK posters featured more traditional, patriotic, or humorous designs.

Nikolai Muratov worked as a newspaper and magazine artist, as a book illustrator (his illustrations for Saltykov-Shedrin books were praised by critics), and as a sculptor with the Lomonosov Porcelain Factory. Efim Efimovsky, in his book about the Boyevoi Karandash, speaks very highly of Muratov, and seems to consider him the best satirist among the BK founders.

\$2,500–\$3,000



Lot 86

ANONYMOUS ARTIST. WE WILL NOT PERMIT THE FASCISTS . . . , 1941

Ne pozvolim fashistam hodit' po sovetskoj zemlye
[We Will Not Permit The Fascists To Trample the Soviet Soil]. Iskusstvo, Moscow, 1941, 39 x 23 cm.
\$400–\$600


Lot 87

ASTAPOV, I. KOLKHOZNIKS ARE HELPING THE RED ARMY, 1941

Ivan Astapov (1905–1982). *Kolkhozniki – Verniye Pomoshniki Krasnoy Armii* [Kolkhozniks Are Faithful Helpers of the Red Army]. Early Boyevoi Karandash series poster (no. 5 in the WWII series), LOSKh, 1941, 61 x 41 cm.

Ivan Astapov, a well-respected realist painter and book illustrator, was one of the “Boyevoi Karandash” founders back in 1939. Later, he served as the artistic director of the peacetime poster artists’ collective of the same name.
\$500–\$700

**Lot 88**

**ASTAPOV I., AND PETROV, YU.
WE WILL REMIND THEM, 1941**

Ivan Astapov (1905–1982) and Yuri Petrov (1904–1944). *My im napomnim [We Will Remind Them]*. Early Boyevoi Karandash series poster (no. 2 in the WWII series), LOSKh, 1941, 64 x 42 cm.

Recount of Russian victories over the Germans through history foretells the outcome of the current conflict. Unsigned artwork for this poster was offered in our March auction; at the time, we had incorrectly assumed a post-Stalingrad dating. The winner of that lot would be, undoubtedly, pleased with this new information.

Yurii (Georgii) Petrov was killed at the front in 1944. He was considered the rising star of Soviet graphics before the war; his *Spanish Diaries*, based on the artist's experiences in the Spanish Civil War, are praised by modern Russian critics as "one of the most honest, heartfelt cycles in our graphics". A student of Lebedev, he had also left behind an interesting body of work as a book illustrator. It appears that between 1941 and 1943, he was in charge of the Boyevoi Karandash operations; he was also a regular contributor. Ivan Astapov was one of the founders of "Boyevoi Karandash", and later became the artistic director of the peacetime collective of the same name.

\$400–\$600

Lot 89

**ASTAPOV I., AND PETROV, YU.
BATTLE-TESTED FRIENDSHIP, 1941**

Ivan Astapov (1905–1982) and Yuri Petrov (1904–1944). *Boyevaya Druzhiba [Battle-Tested Friendship]*. Boyevoi Karandash series poster (no. 36), LOSKh, 1941, 64 x 42 cm. Soviet aviators save their friend forced down behind the enemy lines. The story was reported by Sovinformbyuro in the daily summary for August 6, 1941.

\$500–\$700



Lot 90
**[BK COLLECTIVE]. BLACK WINGS
WILL NOT SOAR . . ., 1941**

Ne budut kryl'ya cherniye nad rodinoi letat'
[Black Wings Will Not Soar Over the Mother-
land]. Boyevoy Karandash series poster No. 6,
LOSKh, Leningrad, 1941, 58 x 44 cm.
\$700–\$900

Lot 91
**BIL'YEV, N. AND VEREISKY, G.
AVIATOR TALALIKHIN, 1941**

Nikolai Byl'yev and Georgy Vereisky
(1886–1962). *Lyotchik Victor Talalikhin*
[Aviator Victor Talalikhin]. Poster no. 33
in the Leningrad Boyevoy Karandash series,
LOSKH, [1941], 46 x 61 cm.

A poster that may interest collectors interested
in aviation history. In a night fight over Moscow
in August 1941, Soviet fighter pilot Victor Talalikhin
rammed a German bomber after running out of
ammunition, becoming the first pilot ever to ram
an enemy aircraft at night. Talalikhin survived the
encounter, and was feted as the first major Soviet
air hero of World War II. He was killed in action a
few months later.

Little information is
available about the
artist, Nikolai Byl'yev.
Georgy Vereisky, on
the other hand, was
an important graphic
artist, a master of
portraiture. It seems
safe to assume that
the poster was made
by Byl'yev, while
Vereisky contributed
the Talalikhin portrait.

\$400–\$600



**Lot 92****KOBELEV, V. FORWARD!, 1941**

Vasily Kobelev (1895–1946). *Vperyod, v nastuplenie, vperyod!* [Forward! Attack! Forward!]. Boyevoi Karandash series poster no. 3, LOSKh, 1941, 56 x 36 cm. Text by S. Spassky.

Leningrad artist Vasily Kobelev studied in Vkhutein under Konashevich. His name is familiar to collectors of Soviet children's books – he worked on *Czizh* and *Yozh* magazines, and in *Detgiz* under Lebedev.

\$400–\$600

Lot 93**KOCHERGIN, N. FRESH FROM THE KITCHEN**

Nikolai Kochergin (1897–1974, People's Artist of the USSR). *S pilu, s zharu – po shtiku na paru* [Fresh from the Kitchen – A Pair Per Bayonet]. Lubok-style poster in which a pair of bayonet-wielding cooks successfully take on a group of German paratroopers. Iskusstvo, Leningrad, 1941, 69 x 54 cm.

Poster artist, book illustrator, and stage designer Nikolai Kochergin started his artistic career during the Civil War, and ran ROSTA Satirical Display Windows operations in the Caucasus. This experience clearly came handy in 1941.

\$1,000–\$1,200





Lot 94

KOCHERGIN, N. PIONEER SENYA AND THE SABOTEUR, 1941

Nikolai Kochergin (1897–1974). *O tom kak pioner Senya diversanta provyol k neftebaze* [Pioneer Senya Shows the Saboteur How To Get To the Fuel Tanks Farm]. Iskusstvo, Leningrad, 1941, 36 x 51 cm.

A Young Pioneer delivers the dim-witted saboteur into the hands of Red Army soldiers.

\$500–\$700



Lot 95

LAKTIONOV, A., AND PILSHIKOV, N. STALIN'S FALCONS, 1941

Alexander Laktionov (1910–1972, People's Artist of the Russian Federation) and Nikolai Pil'shikov (1914–?). *Stalinskiye sokoly, beyte zarvavshikhsya fashistskikh piratov* [Stalin's Falcons, Hit the Overreaching Fascist Pirates]. Iskusstvo, Leningrad, [1941], 52 x 30 cm.

It is interesting to note that this poster, published in the first week of the war, was a collaboration of a civilian artist, Alexander Laktionov, with a military pilot in active service – Lieutenant Nikolai Pil'shikov flew over 100 missions on the Leningrad Front through the war. After the war, Pilshikov, who was an Art Academy freshman when he was drafted into the Army in 1939, became a professional artist. Alexander Laktionov was an important Soviet artist; for additional details, see lot 123.

\$800–\$1,200

**Lot 96**

**MIRZOYEV, G.
TO VICTORY
(IN GEORGIAN),
1941**

Grigory Mirzoyev (1903–after 1955).
[Forward to Victory!],
Tbilisi, 1941, 59 x 81 cm.

Graphic artist Grigory Mirzoyev lived in Azerbaijan and in Georgia. His name appears on the list of participants in the 1955 regional art exhibition in Baku. For an interesting example of his pre-war art, see lot 76 of this sale.

\$1,500–\$2,000

Lot 97

**MURATOV, N.
AND PETROV, YU.
THE FAITH OF
SABOTEURS, 1941**

Nikolai Muratov (1908–1992) and Yurii Petrov (1904–1944). *Rasskaz ob uchasti parashyutistov – diversantov* [Story about the Faith of Parachutists – Saboteurs]. Early Boyevoy Karandash series poster (no. 3), LOSKh, 1941, 56 x 36 cm. Depicts a failed German attempt to parachute a group of saboteurs behind the front lines.



Nikolai Muratov worked for various Leningrad satirical and children magazines. Some critics consider him the most talented satirist among the BK founders. He was also a book illustrator (best remembered for his highly praised illustrations for Saltykov-Shedrin books), and worked as a sculptor with the Lomonosov Porcelain Factory.

A rising star of Soviet graphics before the war, Yurii (Georgii) Petrov was killed at the front in 1944. His *Spanish Diaries*, based on his experiences in the Spanish Civil War, are praised by modern Russian critics as “one of the most honest, heartfelt cycles in our graphics”.

From 1941–1943, Petrov was a regular BK contributor.

\$500–\$700


Lot 98
NEPOMNYASHII, I. 45 LEFT . . . , 1941

I.A. Nepomnyashii. *Uletelo 45 – Priletelo tolko 5!* [45 Left, Only 5 Came Back]. Iskusstvo, Leningrad-Moscow, 1941, 43 x 70 cm.

A curious poster that went into production in early August 1941. It is likely that reports of major losses inflicted on the German Luftwaffe appeared in the Soviet newspapers of the period; but a search through official Sovinformbureau daily summaries for July–August 1941 did not reveal any claims of 40 enemy planes destroyed in a single operation.

\$1,200–\$1,800


Lot 99
ODINTSOV, V. THE AVALANCHE OF STEEL, 1941

Vladimir Odintsov (1902–1957). *Stal'noy lavinoy razdavim vruga* [Like a Steel Avalanche, We'll Crush the Enemy]. Iskusstvo, Moscow-Leningrad, 1941, 84 x 58 cm.

Vladimir Odintsov was a talented easel and monumentalist painter; his early works were noted and praised by the important Soviet art critic Osip Beskin. An official confirmation of his “rising star” status came when he was made a member of the artists brigade working on a major panneau for the Soviet Pavilion at the 1939 World Fair (the select group also included A. Plastov and A. Bubnov; the brigade was headed by V. Efanov).

Odintsov's work in the field of poster graphics is largely limited to the WWII period.

\$600–\$800

**Lot 100****PAVLOV, [N.J. GLORY TO STALIN'S FALCONS, [1941]**

[Nikolai Pavlov (1899–1968)].
Slava Stalinskim Sokolam . . .
[Glory to Stalin's Falcons
Heroically Fighting for the
Motherland, and for
Leningrad], 53 x 71 cm.

Attributed by the consignor to the talented graphic artist Nikolai Pavlov, who had stayed in Leningrad through the Siege. His wartime etchings and lithographs were widely reproduced on the posters and postcards of the period. For the sake of accuracy, we must note that Pavlov is a very common name, so the attribution to Nikolai Pavlov must be considered tentative, as the poster style is unusual for other published N. Pavlov's works of the period. Caveats aside, a very attractive poster.

\$800–\$1,200

Lot 101**PAVLOV, N. [LENINGRAD], WARTIME LITHOGRAPH**

Nikolai Pavlov (1899–1968). Untitled wartime lithograph, with Rostral Column and Stock Exchange building in the background, [1941], 32 x 46 cm.

Graphic artist Nikolai Pavlov, a student of Konashevich, Mitrokhin, and Kruglikova, stayed in Leningrad, and continued drawing through the Siege. His wartime etchings and lithographs were widely reproduced on the posters and postcards of the period.

\$500–\$700



Lot 102

PRELIMINARY ARTWORK FOR A WWII POSTER

Smert' nemetsko-finskim zakhvatchikam [Death to German and Finn Invaders]. Working sketch for a WWII poster, with penciled-in wording changes (possibly suggested by the editor), c. 1941. Gouache and pencil on paper, signed by an unidentified artist (or, alternatively, approved by an editor), 35 x 26 cm.

\$1,200–\$1,800



Lot 103

PRAVDIN, V., AND PRAVDINA, Z. CORPORAL HANS MULLER'S DIARY, 1941

V. Pravdin and Z. Pravdina. *Dnevnik yefreitora Gansa Myullera [Lance-Corporal Hans Muller's Diary].* 1941, 60 x 92 cm. Artists make fun of the Goebbels propaganda machine that routinely used excerpts from letters from the front in its campaigns.

\$700–\$900



**Lot 104****SEROV, V. WOMEN OF LENINGRAD, 1941**

Vladimir Serov (1910–1968, People's Artist of the Soviet Union). *Vernye dolgu i chesti . . . [Faithful and Honorable, Leningrad Women Raise To Defend Their Land, And Go Into Battle Along Their Brothers and Fathers]*. Leningrad, 1941, 47 x 33 cm.

People's Artist of the Soviet Union, Vladimir Serov spent the first three years of the war in Leningrad (1941–1943); as the head of the Leningrad Section of the Artists Union, he carried the overall responsibility for propaganda art production. Serov eventually became the President of the Soviet Academy of Arts.

\$600–\$800

Lot 105**VANDYSHEV, P. HELP THE RED ARMY IN CATCHING SPIES AND SABOTEURS, 1941**

Pavel Vandyshev (1914–?). *Pomogay Krasnoi Armii vylavlivat shpionov i diversantov [Help the Red Army In Catching Spies and Saboteurs]*. Iskusstvo, Moscow-Leningrad, 1941, 71 x 53 cm.

A popular, often reproduced poster (see, e.g., Bonnell, *Iconography of Power*, 1997, or Gill, *Symbols and Legitimacy in Soviet Politics*, 2011). In the early war days, Leningrad sculptor and artist Pavel Vandyshev produced a few posters; later, he enlisted in Red Army. After the war, Vandyshev worked as a commercial graphics designer before gaining a reputation of an excellent sculptor-animalist. An amusing story about Vandyshev getting a horse as a present from Marshal Budenny can be found in K. Laskari's memoir.

\$1,000–\$1,500





Lot 106

ANONYMOUS ARTIST. WARM CLOTHES FOR OUR SOLDIERS, C. 1942

Anonymous artist. *Zashitnikam lyubimim nashim my tyopluyu odezhdu svyazhem . . .* [We Will Knit Warm Clothes for Our Beloved Protectors . . .]. Lithographed sheet, c. 1942, 61 x 47 cm.

\$400–\$600

Lot 107

DOLGORUKOV, N. AVIATOR GRIGORY SOKOLOV, 1942

Nikolai Dolgorukov (1902–1980). *Podvig Geroya Sovetskogo Soyuza Grigoriya Sokolova* [Heroic Feat of the Hero of the Soviet Union Grigory Sokolov]. 60 x 25 cm poster, 1942 (1940??).

This poster's unusual proportions suggest that it may be a piece of a set, in which posters were displayed side-to-side. It is also interesting to note that while the poster seems to be dated 1942, it describes events that took place during the Finnish Campaign in 1940 (Soviet aviators Sokolov and Kozachenko attacked a wing of 12 enemy planes, taking four of them down).

\$600–\$800



**Lot 108****PINCHUK, V. HELP OUR GLORIOUS RED ARMY, 1942**

Veniamin Pinchuk (1908–1987, People's Artist of the Soviet Union). *Druzhnoi Podpiskoy . . . [Help Our Glorious Red Army By Buying Tickets of the 2nd Lottery]*.

During the Siege of Leningrad, the important Soviet sculptor and portraitist Veniamin Pinchuk turned to producing posters. His best-known work of the period is *We Will Show No Mercy . . .* (see our Fall 2010 catalog, lot 219).

\$500–\$700

Lot 109**ANONYMOUS ARTIST. WWII PERIOD LITHOGRAPH**

Untitled, unsigned lithograph, 43 x 28 cm. Topically, and to a degree, stylistically, close to Shmarinov's works from the *We Will Never Forget, We Will Never Forgive* cycle.

\$500–\$700





Lot 110

ANTONOV, F. MY SON! . . ., 1943

Fedor Antonov (1904–1994). *Sin Moi! . . . [My Son!]*, Iskusstvo, Moscow-Leningrad, 1943, 60 x 45 cm.

People's Artist of the Russian Federation Fedor Antonov studied in Moscow Vkhutein, and originally trained to become an industrial artist specializing in textile design. At the Textile Exhibition in Milan, his textiles designs were awarded a gold medal (1927). A member of OST, he started exhibiting in the 1930s and collaborated with Deineka on several monumental projects. During 1941–1945, Antonov produced a number of posters and a series of well-received portraits of war heroes.

\$600–\$800

Lot 111

BOIM, S. GERMANS ARE INHUMAN!, 1943

Solomon Boim. *Nemtsy – zveri! Smert' im! [Germans Are Inhuman! Death to Them!]*. 1942 autolithograph calling for bloody revenge for German atrocities. Ordered by the Political Section of the Baltic Fleet, [Leningrad], 1943, 40 x 32.5 cm.

Leningrad artist Solomon Boim spent the war with the Baltic Fleet, first as an artist for the Fleet newspaper, and later as the chief artist for the Baltic Fleet Political Directorate.

\$500–\$700



Lot 112**GALBA, V. THE ANCESTOR AND THE DESCENDANT, 1943**

Vladimir Galba (1908–1984) *Vstrecha predka s potomkom* [A Meeting Between the Ancestor and the Descendant]. Boyevoi Karandash poster (no. 86 in the WWII period series), LOSKh, [1943], 36 x 55 cm.

An attractive example of Galba's poster art of the Patriotic War period. During the war, he worked as the staff artist for the *Leningradskaya Pravda* daily. Galba's newspaper caricatures and posters had attracted so much attention that his name was put on the Enemies of the Reich list compiled by Goebbels' propagandists. For many years afterwards, Galba remained one of the most popular Soviet caricaturists.

\$500–\$700

**Lot 113****GORDON, M. WE WILL DESTROY HITLER'S STATE, 1943**

Mikhail Gordon (1918–2003, Meritorious Artist of the Russian Federation). *Unichtozhim gitlerovskoye gosudarstvo i yego vdoknoviteley!* [We Will Destroy Hitler's State and the Masterminds Behind It!], Iskusstvo, Leningrad, 1943, 85 x 61 cm.

The caricature style of the poster is somewhat atypical for the art of Mikhail Gordon, better known as a master of celebratory posters marking important events and anniversaries. Gordon was often called to design special editions of the leading Soviet newspapers.

\$600–\$800





Lot 114

GORDON, M. RED ARMY IS THE ARMY OF BROTHERHOOD, 1943

Mikhail Gordon (1918-2003). *Za sovetskuyu otchiznu idut v boi siny vsekh natsional'nostey Sovetskogo Soyuza. Da zdravstvuyet Krasnaya Armiya, Armiya bratstva i druzhby narodov SSSR!* [Children of Every Nationality Are Going Into the Battle for the Motherland. Long Live the Red Army, Army of Brotherhood and Friendship Between the Peoples of the Soviet Union!]. Iskusstvo, Moscow-Leningrad, 1943, 53 x 35.5 cm.

This poster is somewhat more typical of Gordon's poster style than the previous lot.

\$400–\$600

Lot 115

KAZANTSEV, A. DEATH TO GERMAN SCOUNDRELS, 1943

Anatoly Kazantsev (1908–1984). *Smert' nemetskim merzavtsam* [Death To German Scoundrels]. Iskusstvo, Leningrad, 1943, 72 x 50 cm.

Kazantsev's posters are largely limited to the war period. A well-respected easel and monumentalist painter, he became a popular professor at the Vera Mukhina Arts Academy in Leningrad after the war.

\$500–\$700



**Lot 116****KAZANTSEV, A. NOT AN INCH OF OUR SOIL, 1943**

Anatoly Kazantsev (1908–1984). *Ne otdavai vragu ni odnoi pyadi nashei zemli* [Do Not Surrender a Single Inch of Our Soil]. Iskusstvo, Leningrad, 1943, 74 x 52 cm.

Kazantsev's posters are largely limited to the war period. A well-respected easel and monumentalist painter, he became a popular professor at the Vera Mukhina Arts Academy in Leningrad after the war.

\$600–\$800

Lot 117**KOKOREKIN, A. MY FIGHTING LABOR EFFORT, 1943**

Alexei Kokorekin (1906–1959). *V etoi frontovoi svodke yest' i moy boyevoy trud!* [My Fighting Labor Effort Is Reflected in This Report From the Front!]. Iskusstvo, Moscow-Leningrad, 1943, 56 x 35 cm.

People's Artist of the Russian Federation Alexei Kokorekin started his career as a posterist in the provinces, then moved to Moscow. In 1934, he won second prize in the important poster competition *10 Years Without Lenin*. During the war, Kokorekin created over 30 posters, many of them under the aegis of the Military Artists Studio. In 1946, he was awarded the Stalin Prize for his wartime effort.

\$500–\$700



Lot 118

KOKOREKIN, A. DONBASS IS LIBERATED, 1943

Alexei Kokorekin (1906–1959). *Donbass osvobozhdyon!* [*Donbass Is Liberated!*]. Iskusstvo, Moscow-Leningrad, 1943, 58 x 40 cm.

People's Artist of the Russian Federation Alexei Kokorekin started his career as a posterist in the provinces, then moved to Moscow. In 1934, he won second prize in the important poster competition *10 Years Without Lenin*. During the war, Kokorekin created over 30 posters, many of them under the aegis of the Military Artists Studio. In 1946, he was awarded the Stalin Prize for his wartime effort.

\$500–\$700



Lot 119

KOKOSH, A. HITLER'S GERMANY DEMISE IS NEAR, 1943

Anatoly Kokosh (1900–1960). *Gitlerovskaya Germaniya i eyo vassaly stoya nakanune svoey catastrophe* [*Hitler's Germany and Her Vassals Are Facing an Impending Catastrophe*].

Iskusstvo, Leningrad, 1945, 84 x 58 cm. The poster's caption is a quotation for 1943 Stalin's speech given on the occasion of the XXVI anniversary of the October Revolution.

As an art student, Leningrad artist Anatoly Kokosh specialized in decorative arts. Through the 1930s, his name appears regularly on lists of participants in Leningrad art exhibitions. During the Siege, he became a member of the Boyevoi Karandash collective. After 1947, Kokosh's name disappears from the lists of exhibitions participants – not a good sign considering the political atmosphere in the Stalinist Russia at the time.

\$800–\$1,000

Lot 120**KOKOSH, A., AND KURDOV, V. DREAMS AND REALITY, 1943**

Anatoly Kokosh (1900–1960) and Valentin Kurdov (1905–1989). Boyevoi Karandash poster (no. 85 in the WWII period series), LOSKh, 1943, 36 x 52 cm.

Another wartime work from Anatoly Kokosh (see the previous lot), this one in collaboration with Victor Kurdov, one of the Boyevoi Karandash founders.

As a young student, Valentin Kurdov worked under Malevich in Vkhutein, and at some point took lessons from Filonov. These encounters with the avant-garde had little effect on his style (at least, on the style of his officially exhibited works), and he went on to a successful career as a realist artist, and book illustrator. Kurdov's work as a satirical posterist is largely tied to Boyevoi Karandash. During the war he also produced a well-received series of wartime lithographs (*Po Dorogam Voiny* [War Roads], 1942–1944).

\$500–\$700

**Lot 121****KORETSKY, V. THE WAY TO HIT THE ENEMY, 1943**

Victor Koretsky (1909–1988, Meritorious Artist of the Russian Federation). *Bei tak: chto ni snaryad – to tank* [This Is the Way To Hit the Enemy: Each Shell Finds a Tank]. Iskusstvo, Moscow-Leningrad, 1943, 52 x 38 cm.

Koretsky's name does not require an introduction. His wartime posters are distinguished by their emotionality, and clarity of design. Unfortunately, the approximate English translation fails to catch the fighting spirit of the laconic and memorable Russian title.

Koretsky's wartime effort was recognized by the State Prize, awarded to the artist in 1946.

\$800–\$1,200

Lot 122

KORETSKY, V. ON THIS HAPPY LIBERATION DAY . . ., 1943

Victor Koretsky (1909–1988). *V radostnyi den . . . [On This Happy Day of Liberation, . . . Our Heartful Thanks To Our Friend and Father, Comrade Stalin . . .]*. Iskustvo, Moscow-Leningrad, 1943, 60 x 47.5 cm.

Koretsky was one of the few prominent Soviet posterists of the WWII period to systematically use the photomontage technique.

\$800–\$1,200



Lot 123

KRUZHKOVA, I. DADDY, SAVE!, 1943

Ilya Kruzhkov (1909–1978, Meritorious Artist of Ukrainian SSR). *Tatusiu, vryatuy [Daddy, Save!]*. 1943 poster ordered by the publishing arm of the Central Committee of Ukrainian Communist Party, Moscow, 1943, 35 x 25 cm.

Yet another poster conjuring the archetypal image of an innocent child in peril, often used by Soviet posterists through WWII. Kruzhkov's poster was produced in March 1943, when Ukrainian territory was still in German control. Aside from his work as a posterist, Kruzhkov was an accomplished easel painter.

\$400–\$600

**Lot 124****KSENOFONTOV, T. MERCILESSLY
EXTERMINATE . . ., 1943**

Timofei Ksenofontov (1912–1980?).
*Besposhadno istreblyat' nemetsko –
fashistskikh merzavtsev* [Mercilessly
Exterminate the German – Fascist Scum].
Iskusstvo, Leningrad, 1943, 71 x 49 cm.

Leningrad painter and book illustrator Timofei Ksenofontov produced a number of powerful wartime posters, including the iconic *Whoever Cometh Onto Us With A Sword*. Many years later, Ksenofontov made an appearance in “Muses Did Not Stay Silent”, a remarkable 1973 documentary about the Leningrad art life during the Siege.

\$600–\$800

Lot 125**LAKTIONOV, A. SHOW NO MERCY . . ., 1943**

Alexandr Laktionov (1910–1972, People's Artist of the Russian Federation). *Fashism – krovavoye chudovishe. Bei yego bez poshady!* [Fascism Is a Bloody Monster. Show No Mercy!]. [Iskusstvo, Leningrad, 1943], 61 x 46 cm.

Painter Alexander Laktionov was the favorite student of Isaac Brodsky. His paintings, sometime derided by critics for excessive attention to details, were, nevertheless, very popular with the general public, and his *Letter From the Front* earned him Stalin's Prize in 1947. He was also a popular portraitist. Laktionov's posters are largely limited to the wartime period, much of which he spent in besieged Leningrad.

\$800–\$1,200



Lot 126

MAL'TSEV, M. RED ARMY SOLDIER, FREE THEM!, 1943

Mikhail Mal'tsev (1912–1970). *Fashistskiye zakhvatniki ugonnyayut sovetskikh lyudei ve nemetskoye rabstvo / Voin Krasnoi Armii, osvobodit!* [*Fascist Invaders Take Russian People Into Slavery In Germany / Red Army Soldier, Free (Them)!*]. Iskusstvo, Moscow-Leningrad, 1943, 59 x 43 cm.

Mikhail Maltsev's paintings appear on many Soviet postcards of late 1940s through the early 1950s – an evidence of his popularity through the period.

\$600–\$800



Lot 127

MOA COLLECTIVE. WAR TIME ARITHMETIC, 1943

MOA Artists. *Boyets, smeleye nastupay. [Soldier, Show Even More Courage]*. Ivanovo OGIZ, 1943, 83 x 51 cm.

ROSTA-style poster produced by a fairly obscure artist collective; all the MOA posters we were able to locate online were printed in Ivanovo (a city near Moscow) by the Ivanovo OGIZ (Oblastnoye Gosudarstvennoye Izdatel'stvo, not to be confused with the mammoth pre-war state publishing trust). Amusing versed captions under each pane involve a wordplay on a name of a different mathematical operation – addition, subtraction, etc.

\$1,000–\$1,500

**Lot 128****MOCHALOV, S. FOR LIFE, FOR MOTHERLAND, FOR Leningrad!, 1943**

Sergei Mochalov (1902–1957). *Za Zhizn. Za Rodinu. Za Leningrad.* [For Life. For Motherland. For Leningrad!]. Boyevoi Karandash series poster (no. 82), LOSKH, Leningrad, 1943.

Leningrad artist Sergei Mochalov was a graphic artist of considerable talent; his etchings and lithographs were exhibited internationally and earned him a Gold Medal of the Soviet Exhibition in Paris (1937). A popular book illustrator, he worked for DetGiz and Academia publishing houses. His name appears on many wartime Boyevoi Karandash posters; some of his wartime etchings and lithographs were also published as postcards.

\$500–\$700

Lot 129**NIKOLAYEV, V. LENINGRAD YOUTH, HELP THE RED ARMY, 1943**

Vasily Nikolayev (1906–1943). *Molodyozh Goroda Lenina!* . . . [Leningrad Youth! Help the Red Army to Destroy the Enemy Through Selfless Labor]. Iskusstvo, Leningrad, 1943, 80 x 54 cm.

Leningrad artist Vasily Nikolayev survived the most difficult days of the Siege, but was killed by a German shell in 1943. This is one of the last posters signed by the artist; for a poster started by Nikolayev and finished by his colleague V. Kurdov, see the next lot.

\$600–\$800



Lot 130

NIKOLAYEV, V. 1943 POSTER PUBLISHED POSTHUMOUSLY

Vasily Nikolayev (1906–1943) and Valentin Kurdov (1905–1989, People's Artist of the Russian Federation). *Pochyot – Besstrashnomu Nagrada . . . [Honor Is the Reward of the Fearless . . .]*. Boyevoi Karandash series poster (no. 81); published by LOSKh; printed in Moscow. 1943, 36 x 53 cm.

Poster praising the defenders of Leningrad recommended for the “For the Defense of Leningrad” medal (the medal was originally awarded selectively; later, it was awarded to all the city defenders). Vasily Nikolayev's name appears in the mourning black frame, as he was killed before the poster was finished. Nikolayev's work was completed by his colleague Viktor Kurdov, a talented painter and a prominent political posterist and caricaturist (for more on Kurdov, see lot 120).

\$500–\$700



Lot 131

SAMOILOV, L. THE STRENGTH OF OUR BLOWS KEEPS GROWING, 1943

Lev Samoilov (1912–1988). *Rastyot udarov nashikh sila . . . [The Strength of Our Blows Keeps Growing . . .]*. Iskusstvo, Leningrad, 1943, 61 x 39 cm.

Lev Samoilov's art studies were interrupted in 1940 by the Finnish war. He had spent the next six years serving as a sailor with the Baltic Fleet, taking part in the defense of Tallinn in 1941 and in the defense of Leningrad. Through the war years he continued to draw, mostly for the Fleet newspapers, and produced a number of posters. After the war, he became a popular satirical artist, working for more than 30 years for *Krokodil* magazine.

\$600–\$800



**Lot 132****SEROV, V. HIT THE ENEMY EVEN STRONGER . . . , 1943**

Vladimir Serov (1910–1968, People's Artist of the Soviet Union). *Voini Krasnoi Armii! Krepche udari po vragu! . . . [Red Army Warriors! Hit the Enemy With Even More Might! . . .]*. Autolithograph poster, 75 x 56 cm, Iskustvo, Leningrad, 1943.

Vladimir Serov was both a talented artist and an important Soviet arts functionary. As the head of LOSKh (Leningrad Section of the Artists Union), he was in charge of art production in besieged Leningrad in 1941–1943. He eventually became the President of the Soviet Academy of Arts. See also lot 103.

\$500–\$700

Lot 133**SOKOLOV, V. FORWARD, BALTIYTSY!**

Vladimir Sokolov (1909–?). *Vperyod, Baltiytsy! [Forward, Baltic Marines!]*. Autolithograph poster, Iskustvo, Leningrad, 1943, 71 x 50 cm.

Baltiyets is a Russian word for a member of the Russian Navy serving with the Baltic Fleet. Artist Vladimir Sokolov was a wartime *baltiyets* himself. A number of his graphic works are on permanent display in TsVMM, the State Fleet Museum.

\$400–\$600



Lot 134

TOIDZE, I. FOR THE MOTHERLAND! (TEXT IN LATVIAN)

Iraklii Toidze (1902–1985). *Za Rodinu – Mat' [For the Motherland!]*. Latvian-language version of the 1943 poster, 40 x 39 cm.

This poster's design is quite similar to that of Toidze's best-known wartime poster, the iconic *Rodina-mat' zoviot [Motherland Calls]*, 1941). Iraklii Toidze is best remembered these days for his wartime posters, but he worked in a variety of genres. For a while, he was considered Stalin's "court painter"; in 1947, he was awarded the Stalin's Prize for several paintings showing the Leader. Toidze was also a highly regarded book illustrator.

\$600–\$800



Lot 135

TOIDZE, I. EVERY OUNCE OF STRENGTH . . . , 1943

Iraklii Toidze (1902–1985). *Vse sily tyla na pomoshh frontu! [Use Every Ounce of Strength in the Rear To Help the Front]*. Iskusstvo, Moscow-Leningrad, 1943, 58 x 41 cm.

\$600–\$800

**Lot 136****TOIDZE, I. GERMAN CRIMINALS WILL ANSWER FOR THEIR ATROCITIES, 1944**

Iraklii Toidze (1902–1985, People's Artist of Georgian SSR). *My zastavim nemetskikh prestupnikov derzhat otvet za vse ikh zlodeyaniya* [We Will Make the German Criminals To Answer For All Their Atrocities]. Iskusstvo, Moscow, 1944, 39 x 29 cm.

\$700–\$900

Lot 137**ZHUKOV, KLIMASHIN. SOLDIER, UKRAINE IS WAITING FOR YOU!**

Nikolai Zhukov (1908–1973) and Victor Klimashin (1912–1960). *Boyet, Ukraina zdyot tebya!* [Warrior, Ukraine is Waiting For You!]. Iskusstvo, Moscow-Leningrad, 1943, 60 x 42 cm.

An attractive example of the wartime posters coming out of the Red Army – sponsored Grekov Military Artists Studio. In 1943, People's Artist of the Soviet Union Nikolai Zhukov became the studio principal, a position he held for the next 30 years. Also in 1943, Zhukov was awarded Stalin's Prize (2nd degree) for his cycle of drawings at the front lines.

Graphic artist Victor Klimashin worked as a posterist, book illustrator, and magazine artist. After the war, he became the chief artist of the popular Soviet magazine *Ogonyok*. Through the 1950s, he also designed several major Soviet international exhibits.

Both Zhukov and Klimashin studied art in Saratov around the same time, and likely knew each other long before moving to Moscow. During the war, they collaborated on a number of posters.

\$700–\$900



Lot 138

**ZHUKOV, N., AND KLIMASHIN, V.
WE SWEAR TO AVENGE**

Nikolai Zhukov (1908–1973) and Victor Klimashin (1912–1960). *Klyanemsvya mstit' . . . [We Swear to Avenge . . .]*. Iskusstvo, Moscow-Leningrad, 1943, 60 x 40 cm. Another example of a Zhukov-Klimashin collaboration produced under the aegis of the Grekov studio.

\$700–\$900



Lot 139

AGNIT, K. THRESHING WITH THREE FLAILS

Kasimir Agnit-Sledzevskiy (1898–1974), *Obmolot u tri tsipi [Threshing with Three Flails]*. Ukrainian State Publishing House, Kiev, 1944.

A reaction to the news of the Allied invasion of Normandy. Kiev artist Kazimir Agnit-Sledzevskiy worked for a variety of front newspapers, and had produced a large number of posters (including some in display windows format) and caricatures through the war period. His name appears on the list of participants of several wartime art exhibitions. Agnit continued to publish caricatures and posters long after the war.

\$700–\$900

**Lot 140****DENI, V. CONTRASTING IMAGES**

Victor Deni (1893–1946). *Raznaya kartina – Vid Moskvy i vid Berlina* [Contrasting Images – View of Moscow and View of Berlin]. Iskusstvo, Moscow, 1944, 89 x 56 cm.

An attractive poster produced to mark the 27th Anniversary of the October Revolution.

\$1,200–\$1,800

Lot 141**GRIGOR'YANTZ, P.
FASCIST BLOCK IS CRUMBLING**

Patvakan Grigor'yants (1899–1986). . . . *Zdaniye fascistscogo bloka gosudarstv . . . razvalivayetsya na nashikh glazakh* [. . . The Edifice of the Fascist Block of States . . . Is Crumbling In Front of Our Eyes]. Iskusstvo, Moscow-Leningrad, 1944, 58 x 81 cm. The poster caption is a quotation from a Stalin speech.

Patvakan Grigor'yants was a prominent Leningrad graphic artist and book illustrator.

\$600–\$800



Lot 142

IVANOV, V. OUR GREETINGS FROM THE FRONT

Victor Ivanov (1909–1968). *Geroyam truda – nash boyevoi privet!* [Our Greetings from the Front to the Heroes of Labor]. Iskusstvo, Moscow-Leningrad, 1944, 89 x 60 cm.

Victor Ivanov was a highly regarded graphic artist (two Stalin Prizes, in 1946 and 1949), and film artist (his credits in the latter field include work on Romm's *Lenin in October* (1939) under his teacher Dubrovsky-Eshke).

\$800–\$1,000



Lot 143

KORETSKY, V. GLORY TO THE HEROES OF LENINGRAD

Victor Koretsky (1909–1988). *Slava Geroyam Leningrada* [Glory to the Heroes of Leningrad]. Poster marking the end of the Siege of Leningrad. Iskusstvo, Moscow-Leningrad, 1944, 41 x 31 cm.

Wartime posters of Meritorious Artist of the Russian Federation Victor Koretsky are distinguished by their emotionality and clarity of design. His wartime work was recognized by the State Prize, awarded to him in 1946.

\$700–\$900

**Lot 144****KUKRYNIKS. D-DAY NEWS, TASS WINDOWS POSTER**

Kukryniksy. *Vystupleniye Istericheskoye – Nastupleniye Istoricheskoye* [Hysterical Speeches vs. the Historical Offensive]. Tass Windows poster (no. 1006 in the series), June 1944, 105 x 122 cm.

A poster prompted by the news of the Allied invasion of Normandy. The left pane shows Hitler in 1940, promising to invade England, the right pane shows him receiving the news of the D-Day Invasion.

\$1,500–\$2,500

Lot 145**VASIL'YEV, A. UNDER LENIN'S BANNER**

Alexandr Vasil'yev (1913–1976). *Pod znamenem Lenina – vperyod za Rodinu, za nashu pobedu!* [For Motherland, For Victory, Forward Under Lenin's Banner!]. Iskusstvo, 1944, 74 x 52 cm.

Leningrad architect and graphic artist Alexandr Vasil'yev is best remembered as the winner (with V. Levenson) of the 1946 architectural competition for the Piskarevsky Memorial Cemetery project (thousands of war victims were buried in mass graves there during the Siege). As there was not much work for an architect in the besieged city, he worked as a poster artist for much of the war period.

\$500–\$700



Lot 146
DENI, V. RED ARMY BROOM HAS SWIPED AWAY THE SCUM

Victor Deni. *Krasnoi Armii metla/nechist vymela dotla!* [Red Army Broom Has Swept Away the Scum]. Iskustvo, Moscow, 1945. 80 x 58 cm.

A perfect poster to conclude the Patriotic War section of this auction. Deni, of course, was a political caricaturist, first and foremost; Khudyakov's work (see the next lot), is an example of a more thoughtful, lyrical approach.

Soviet Union participation in WWII did not end in May 1945; the declaration of war on Japan and the major Manchurian Offensive still laid ahead. Yet very few Soviet posters directly address the Manchurian campaign – the Soviet propaganda hierarchy had turned its attention to the tasks of the postwar reconstruction.

\$1,200–\$1,500


Lot 147
KHUDYAKOV, L. THIS IS HOW EVERY WAR WILL END

Leonid Khudyakov (1915–?). *Tak lyubiye zakonchatsya voyny* [This Is How Every War Will End]. Lithographed sheet after the 1945 poster; Boyevoi Karandash / Khudozhnik RSFSR imprint at upper left corner. Date of publication unclear. 58 x 44 cm.

The Red Flag is flying over Berlin, but there is no outward jubilation in Khudyakov's lithograph, just the quiet satisfaction of a tired soldier with the difficult job well done.

\$150–\$250

**Lot 148****VIDINS, C. REVOLUTION ANNIVERSARY, 1945**

Carl Vidins [1905–?]. *[Long Live the Great October Socialist Revolution]*. Latvian-language poster, Riga, 1945, 99 x 69 cm.

\$300–\$500

Lot 149**SELIVANOV, V. TASS WINDOWS POSTER (HARVEST QUICKLY, 1946)**

Vasily Selivanov (1902–1982). *V szhatiye sroki / bez poter' ubrat' ovoshi / kartofel . . . [Let Us Harvest Potatoes and Vegetables Quickly and Without Losses . . .]*. Leningrad TASS Windows Poster, 1946, 81 x 55 cm.

Graphic artist and journalist Vasily Selivanov (1902–1982) was the wartime editor and the main artist of the TASS Windows Leningrad Bureau. He produced over seventy Leningrad TASS Windows posters.

\$1,000–\$1,500



Lot 150

SELIVANOV, V., TASS WINDOWS POSTER (AN IMPORTANT CAMPAIGN, 1946)

Vasily Selivanov (1902–1982). *Senokos – Vazhneishaya Selskohozyaistvennaya Kampaniya!* [Hay Cutting Is an Agricultural Campaign of Greatest Importance]. Leningrad TASS Windows poster, 1946, 83 x 58 cm.

\$1,000–\$1,500

**Lot 151**

SELIVANOV, V. TASS WINDOWS POSTER (UP THE TEMPO, 1946)

Vasily Selivanov (1902–1982). *Vyshe Tempy I Kachestvo Rabot . . .* [Up the Tempo, and Raise the Quality of the Reconstruction Effort . . .]. Leningrad TASS Windows poster, 1946, 82 x 56 cm.

\$1,000–\$1,500

**Lot 152****EFIMOV, B., AND DOLGORUKOV, N. ADVICE TO WARMONGERS, 1947**

Boris Efimov (1900–2008) and Nikolai Dolgorukov (1902–1980). *Podzhigatelyam novoi voyny sledovalo by pomnit' pozorniy konets svoikh predshestvennikov* [Current Warmongerers Are Advised to Study the Infamous Fate of Their Predecessors]. Iskusstvo, Moscow-Leningrad, 1947, 57 x 86 cm.

Early Cold War period collaboration by two important Soviet satirical artists. The caption is a quote from a speech given by Marshal of the Soviet Union Nikolai Bulganin, at the time the Deputy Prime Minister, and later one of Khrushchev's key supporters during the power struggle that followed Stalin's death, and the Prime Minister of the Soviet Union.

People's Artist of the Soviet Union Boris Efimov (Boris Friedland, 1900–2008) started his artistic career during the Civil War. Amazingly, he was still drawing caricatures ninety years later at the age of 108. Efimov's drawings were regularly published by *Pravda* and *Krokodil*, even following the arrest and subsequent execution of his brother, the leading Soviet journalist Mikhail Koltsov.

Nikolai Dolgorukov's style was formed by studies under Moor and by collaboration with Victor Deni. Dolgorukov's political posters had earned him a number of awards at several (Soviet-sponsored) international exhibitions of the Cold War period.

\$800–\$1,000

Lot 153**LIVANOVA, V. EVERYBODY SHOULD VOTE, 1950**

Vera Livanova (1910–1988). *Vsye na vybory v mestnye sovery deputatov trudyashikhsya!* [Everybody Should Vote In Local Elections]. Iskusstvo, Moscow, 1950, 84 x 58 cm.

Vera Livanova studied in Vkhutein, training to become a stage designer. In the early 1930s, she started producing film posters. For a few years she worked as a theater artist in Perm, but decided to return to Moscow, where she switched to producing political posters. Livanova was quite successful in this field, working for Moscow publishing houses until 1968. An accomplished artist, she also held several personal exhibitions; her works are in the collections of many leading Russian museums.

\$350–\$500



Lot 154**MISTAKIDI, K. GAGARIN FLIGHT POSTER, APRIL 1961**

Konstantin Mistakidi. *Besprimernyi reis k zvyozdam* (*Unprecedented Flight to the Stars*). Moscow, 1961, 99 x 69 cm.

A wonderful memento of an important milestone in the history of mankind.

\$1,000–\$1,500

**Lot 155****GEORGIEV, K. THE TROJAN HORSE, BK POSTER ARTWORK, C. 1963**

Kiril Georgiev (1932–). *Ekonomicheskaya Pomosh (Troyansky Kon')* [*The Trojan Horse of Economic Assistance*]. Artwork for a political poster, c. 1963, 46 x 61 cm.

In 1962–1967, Bulgarian graphic artist Kiril Georgiev studied in the Repin Art Institute in Leningrad. Through this period, the Boyevoi Karandash artist collective published a number of his posters.

\$1,200–\$1,800



**Lot 156****GEORGIEV, K. TWO SERVANTS, ONE MASTER. ARTWORK FOR A BK POSTER, C. 1963**

Kiril Georgiev (1932-). *Dva slugi odnogo gospodina* [*Two servants, One Master*]. Artwork for a political poster, c. 1963, 43 x 57 cm.

Soviet-style coverage of the U.S. presidential campaign.

\$1,200-\$1,800

Lot 157**GEORGIEV, K. GREECE, ARTWORK FOR A BK POSTER, C. 1967**

Kiril Georgiev (1932-). Artwork for a political poster, c. 1967, 57 x 43 cm.

The artist's response to news of the military coup in Greece.

\$1,200-\$1,800



Lot 158**ANTONIO, J. MUJERES . . . , SPANISH CIVIL WAR POSTER**

Juan Antonio. *Mujeres, trabajad por los compañeros que luchan* [Women: Replace at Work Your Comrades That Fight]. Publisher unknown, Lit. Arte, Madrid, [1937], 100 x 74 cm.

\$1,000–\$1,500

**Lot 159****ESPERT, J. CAMPESINO! . . . , SPANISH CIVIL WAR POSTER**

Jose Espert (1907–1951) *Campesino! / el Ejército Popular defiende y protege tus campos y cosechas* [Peasant! People's Army defends and Protects Your Fields and Crops]. Comisariado de Guerra de la 11 División, Madrid (printed by Rivadeneyra, C.O.), 100 x 70 cm.

\$1,000–\$1,500

**Lot 160****KANTOS. LO PRIMERO . . . , SPANISH CIVIL WAR POSTER**

Kantos. *Lo primero es ganar la guerra* [The First Task Is to Win the War]. Edited/approved by Junta Delegada de Defensa de Madrid, Delegacion de Propaganda y Prensa, produced by the Sindicato Profesionales Bellas Artes, U.G.T., Madrid, [1936–1939], 102 x 70.5 cm.

\$1,000–\$1,500

Lot 161**FRENCH VOLUNTEERS LEGION POSTER: SOUS LES PLIS . . . , [1941]**

Anonymous Artist. *Sous les plis du Drapeau – Légion des Volontaires Français – Combat pour l'Europe*. Lithographed poster printed by Imprimerie Speciale de LVF, [1941], 77 x 117 cm.

We have seen a few articles that tentatively date this poster to 1944. Note though that it does not bear the required ORAFF (Office de répartition de l'affichage) censorship imprimature, which may suggest that it predates the ORAFF formation (November 1941) – unless it was produced in Vichy France, where LVF was granted the “useful organization” status.

\$1,000–\$1,200



Lot 162**FRENCH VOLUNTEERS LEGION POSTER:
DURANT 3 HIVERS . . ., [1944]**

Anonymous Artist. *Durant 3 hivers / La LVF s'est couverte de gloire / Pour la France et pour l'Europe*. French Volunteers Legion recruitment poster. Imprimerie Speciale de LVF, ORAFF V-V-71-574, 1944, 106 x 78 cm.

Poster of the Legion of French Volunteers Against Bolshevism (Légion des Volontaires Français contre le Bolchévisme). An LVF infantry regiment was sent to Russia in October 1941, and spent most of its tour of duty fighting partisans in the occupied territories. The Legion was disbanded in September 1944.

The poster bears the imprimature of ORAFF V (Office de répartition de l'affichage), a censorship bureau set up in November 1941 by the Germans to control poster production.

\$1,000–\$1,200



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